

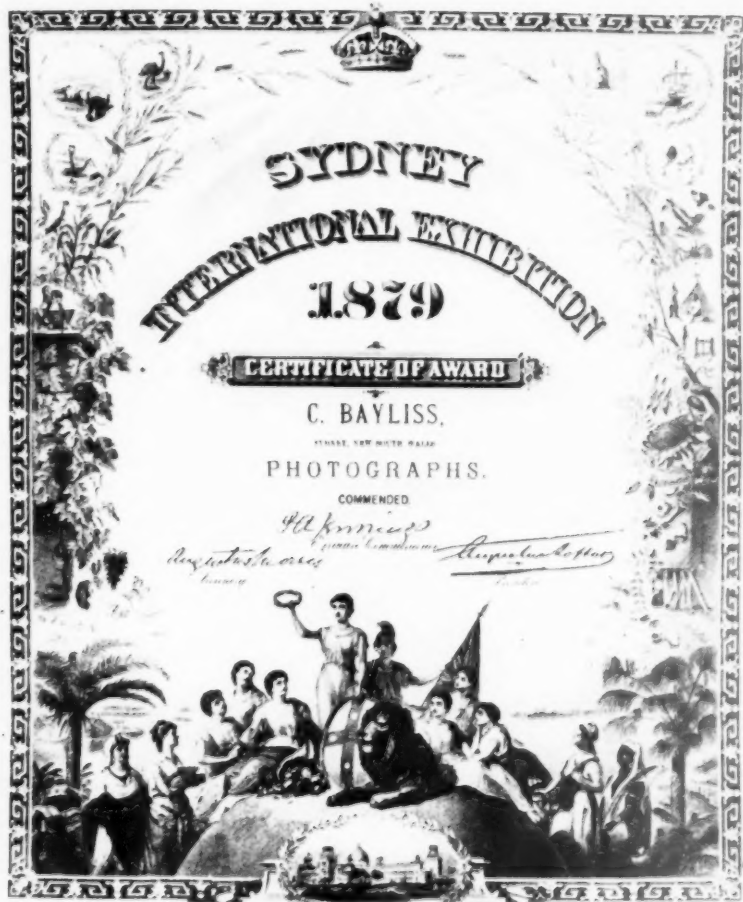
# APR

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY

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YEAR NINETEEN FIFTY-THREE



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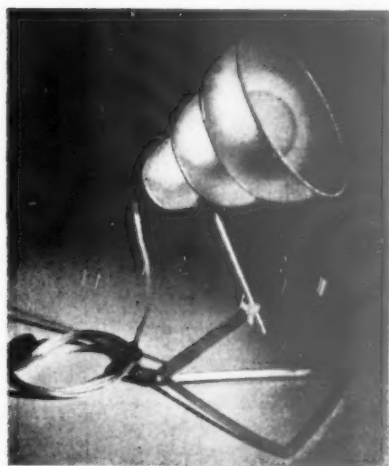
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# The Photographic Societies

*Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.*

## PHOTOGRAPHIC SOCIETY OF NEW SOUTH WALES

On May 12 Dr. A. E. F. Chaffer, A.P.S.A., gave a demonstration on *Enlarging*. The competition on May 19 was judged by Mr. H. Mallard and the results were: *Advanced Grade*: 1, G. Curry; 2, Mrs. Leggett; 3, J. L. Phillips. *Intermediate Grade*: 1, L. G. Thompson; 2, T. Millar; 3, C. H. Clarke. *Beginners*: 1, Mrs. I. Bagnall; 2, J. Jude; 3, Miss W. Schmidt. *Technical*: 1, W. Schmidt; 2, Mrs. I. Bagnall; 3, Mrs. Johnson.

The monthly outing on June 2 was held on the harbour and some good pictures should come to light. On June 9 the club was shown an excellent collection of colour slides by Mr. C. Walton. The competitions for the year ended on May 19 and the winners of the various grades were: *Advanced*: 1, J. L. Phillips; 2, A. R. Eade; 3, G. Curry. *Intermediate*: 1, L. G. Thompson; 2, C. H. Clarke; 3, J. Dudgeon. *Beginners*: 1, Mrs. I. Bagnall; 2, J. Jude; 3, Mrs. Johnson. *Technical*: 1, Mrs. I. Bagnall; 2, J. Jude; 3, R. H. McDonald. D.M.

## CAMERA CLUB OF SYDNEY

On May 5 the club held a *Documentary or Action* competition for which a trophy is given yearly by Mr. Laurence Le Guay. Owing to Mr. Le Guay's unavoidable absence judging was done at a later date and resulted: *A Grade*: 1, J. Hoey; 2, K. Hastings; 3, G. Scheding; H.C. J. Hoey. *B Grade*: 1, S. Ridley; 2, G. Vincent; 3, A. K. Dietrich; H.C. G. Vincent.

A discussion was held on the prints and constructive criticism was given by the members.

On May 19 a *One-man-show* was given by Mr. Cliff Noble who has been a member of the club for many years. Mr. Noble brought along about fifty of his prints which were individually shown and discussed. Members were very much impressed with the fine print quality which had gone into the making of the prints. Amongst them were many good story-telling pictures which showed imagination.

For the benefit of members and visitors the following is a list of coming activities:

- July 14, Talk by G. Robertson. (Kodak Ltd.)
- July 28, *Mood* Competition for Special Trophy.
- Aug. 11, Lecture on *Exposure* by C. Heckford.
- Aug. 25, Architectural Competition.
- Sept. 8, Annual Ladies' and Visitors' Night—Exhibition of Award Winning Prints—Sound Film Showing by J. H. Couch. L.F.

## NEWCASTLE PHOTOGRAPHIC SOCIETY

An amateur producing an enlargement for exhibition should be satisfied that, in technical quality, it was the best print that could be produced from that particular negative, Mr. Don Cameron told members of Newcastle Photographic Society on June 8.

Mr. Cameron, a former member of the society, said that the pattern of enlargement making was so well defined that there was no excuse for an enlargement of poor technical quality. In control and other respects, he said, there was the opportunity for work according to the individual taste. It was in this particular work that one amateur could excel over another.

Mr. Cameron divided his talk on *Making the Best Enlargement* into three stages. He demonstrated the making of test strips and the production of the best straight print from his sample negative. Then he showed how the result, although technically satisfactory, could be improved by controlled printing. In the third stage he used elongation by tilting the negative and paper to stress the main line in the composition.

On May 11 four members demonstrated the operation of their particular cameras and stressed their advantages. The speakers were E. Newell (twin reflex), C. Collin (quarter-plate); F. Turner (Leica) and W. McClung (Contax).

Newcastle professional photographer, Mr. S. Friedman, entertained members of the cine division on May 18 with a showing of Kodachrome films of his recent world tour. He said that Australian standards of processing compared most favourably with processing in other countries.

Mr. C. Collin, on June 1, discussed *Fundamentals of Colour Photography* and showed a selection of recent slides.

Competitions resulted:

*Colour Slide Portrait*: 1, F. Turner; 2, W. McClung; 3, J. Ralston.

*Action Shot*, for trophies donated by Mr. J. Chalker—*A Grade*: 1, W. McClung; 2, J. Wren; 3, E. Norris. *B Grade*: 1, J. Dwyer; 2, R. Dickenson; 3, N. Kidd.

*Animal, Bird or Insect*—*A Grade*: 1, C. Collin; 2, N. Ozolins; 3, J. Wren.

*B Grade*: 1, N. Foster; 2, J. Dwyer; 3, E. Robertson.

*Point score leaders*—*A Grade*: J. Wren, 23; C. Collin, 14; W. McClung, 13; E. Norris, 11; E. Newell, 8.

*B Grade*: J. Dwyer, 23; W. Cremor, 16; N. Kidd, 10; M. Jones, 9; E. Robertson, 6. W. H. McC.

## WAVERLEY CAMERA GROUP

A Quiz Night was scheduled for May 12, the idea being to answer any queries members may have had on photographic topics. The few questions asked showed either that the members were all very well informed or that some thought should have been given beforehand to the framing of suitable questions.

On May 17 three car loads of members and friends searched the district around Avalon and Narrabeen for pictures.

The Open competition of May 26 was judged by popular vote and resulted in 1st. and 3rd. places in *A grade* being secured by A. Russell and 2nd. by J. Browne, with L. Tingle 1st. and T. Kelly 2nd. in *B Grade*. L.G.C.

### GARDEN ISLAND CAMERA CIRCLE

The Circle's field day held on May 5 at Taronga Zoo was also a social outing and a very pleasant day was had by all. A field day in the near future has been arranged for Port Kembla.

On June 3 our monthly meeting was again held at Garden Island and the business of the club resulted in Mr. B. Couper being elected to the position of Secretary and Mr. B. Noudie to the position of Assistant Secretary. Members have agreed on the club's badge, which will be seen in the near future.

The subject of the June competition was *Trees* and the standard of the prints was again of very high quality. The honours were taken by:

A Grade: 1, L. Friend, *Guardian of the Forest*; 2, W. Gladding, *The Gum*; 3, L. Hoggard, *Sunlight and Shadow*.

B Grade: 1, J. Griffith, *Prince Eucalypt*; HC, N. Whittaker, *On Parade*.

We extend hearty congratulations to the club's Treasurer, Mr. L. Friend, who won the *Four Diverse Prints* section and also gained other placings with the Y.M.C.A. Camera Circle (1953).

A lecture was later delivered by Mr. Townsend of the Kodak Lecture Service on *Enlarging*, with such simple thoroughness that all members and visitors gleaned invaluable information. Mr. Townsend answered innumerable questions; thus a very pleasant evening was enjoyed by all. J.F.H.

### EASTERN SUBURBS CAMERAMATEURS

Our monthly competition was an open one held on May 20, and the judging was of an experimental nature. President Kevin Aston judged the B Grade in the usual manner with a criticism of each entry, and his awards as under were well received: 1, L. Nicoll; 2, D. Hor-kwong; 3, K. Whitty. HC, S. Martin (2), Mrs. M. Foster and S. Tanner.

The A Grade was judged by popular vote and the following observations are made—particularly for the guidance of other clubs contemplating the same idea. The results turned the competition into a farce as, when votes were counted there were two firsts, two seconds and three thirds, and it was noticed that prints on the bottom of the three-row print racks were practically ignored whilst most of the placings were in the top row. The competition was followed with an informal demonstration of *Portrait Lighting* by Kevin Aston.

Sunday, May 24, brought 25 members and families together for a Picnic Field Day at Windsor and Ebenezer, and the weather was quite favourable for the pictorialists.

We held a Members' Colour Slide Show on June 3 and some ninety slides were shown, whilst members gave a running commentary on their own slides. This was the first time members had shown their prowess at Colour Photography and some surprisingly good work was shown, which augers well for our Annual Colour Slide Exhibition planned for next December. On the same evening members were issued with a roanod magazine ambiguously titled "Light Reading" and which will be issued monthly, free to all members.

All correspondence to this club should be addressed to our new Secretary, Mr. C. Strange, Cnr. Oxford and Regent Streets, Paddington. We still have a limited number of vacancies for members, and would welcome some more ladies. K.L.A.

### ALBURY CAMERA CLUB

The beginners' meeting on April 28 was advertised extensively in the local press and over Radio Station 2AV. A talk and demonstration *The Camera/Exposure*

was given and members were invited to go out with their cameras, put the exposure suggestions into practice and bring the results along to the next meeting, when they will be able to develop their films under expert instruction from senior members.

The May meeting of the club was highlighted by the screening by Mr. Junghenn of his 16mm. Kodachrome films of England and Europe. A large gathering of members and friends greatly encouraged the committee in its efforts to stimulate interest in the club. It was announced that in future the club would have the use of the studios, darkrooms and equipment of Continental Studios, whose owner, Mr. L. Henderson, is an enthusiastic club member.

The last club outing before winter was held on May 16 when, under the leadership of Mr. Stephens, members went to Horseshoe Lagoon. A dull day gave way to bright sunshine and a good bag of negatives was obtained by most members. J.L.H.

### VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES

Two more clubs have been added to our membership, bringing the total to fifteen, embracing in all about 670 individual photographers.

Plans for the 1954 International Photographic Salon in commemoration of the Royal Tour have been completed. The Lower Town Hall, Melbourne, has been booked for ten days from the 29th March to 7th April, 1954, when the selected prints and colour transparencies will be shown. The exhibition will then be taken to Geelong for three days, commencing 21st of April and from there to Ballarat where it will be shown for a further three days from the 28th April.

### SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

A lecture on the chemistry of photography was given by Mr. G. Chatterton on May 12, with special reference to the correct mixing, and the use of various developers in miniature camera work and enlarging.

The Society held its annual colour slide competitions on May 26. The slides were judged by Messrs. H. Buckie, A. Maddock and C. Flaws, and the awards were: 1, A. Roberts; 2, G. Kirwan; 3, Miss O. Viney. The remainder of the evening was devoted to a showing of Kodachrome slides by members. F.G.R.

### EASTERN SUBURBS CAMERAMATEURS ANNOUNCEMENT

Following nation wide publicity given to the EASTERN SUBURBS CAMERAMATEURS, a number of enquiries have been received from distant enthusiasts wishing to become members of this progressive and vigorous young club. We are now happy to announce that we have commenced an ASSOCIATE MEMBERSHIP SCHEME to cater for those camera fans living in any part of the world and not handy to a local Camera Club. Associate Members will be specially catered for in our monthly journal "Light Reading" with instructional articles, Associates' Competitions are planned and the club's very attractive badge is now available. Associate Membership Subscription is only ten shillings a year. This scheme is open to anyone living outside the metropolitan area of Sydney and an informative prospectus is available on application to our Associate Membership Director, Jack Fraser, Cnr. Underwood and Elizabeth Streets, Paddington, N.S.W. K.L.A.



Mr. Gow presenting B. Staveley of Y.M.C.A. Camera Circle with the C. V. Jackson Trophy for N.S.W. Early Colonial Historical Collection.

### Y.M.C.A. CAMERA CIRCLE

The Ninth Annual Photographic Exhibition held on May 22, 23 and 25, was attended by approximately 600 people. There were 116 monochrome entries and these were judged by Messrs. Keast Burke, J. W. Metcalfe and C. S. Christian. Entries were on display in the Hall for inspection by the public.

On Friday night, May 22, the Exhibition was officially opened by Professor Bissietta. After being introduced by the President, Mr. G. S. Gow, the Professor spoke briefly on the relationship of Art and Photography before he declared the Exhibition open. Messrs. Keast Burke and C. S. Christian were asked to give a short commentary on the merits of the winning prints. Professor Bissietta then presented *Pho'tos* to Mr. E. Slater, whose entry *Good Earth* was judged Best Print of the Exhibition. Other Awards were:

A Grade: *G. S. Gow Trophy*—1, B. Staveley; 2, L. Friend; 3, R. Kelly.

B Grade: *E. C. Greening Trophy*—1, J. Fawdry and R. Kefford (Equal); 2, E. Graham; 3, Miss H. Sinclair.

C. *J. Jackson Trophy*—"Early Colonial N.S.W. Historical Collection," B. Staveley.

P.I.A. *Trophy*—"Portfolio of Four Diverse Subjects," L. Friend.

In the Colour Slide Section, 63 slides were entered and these were judged by Mr. Howard Ashton. As each slide was shown, Mr. Ashton made brief comments, and these were recorded on a tape recorder and played at successive screenings of the slides throughout the Exhibition. The *J. W. Tidmarsh Trophy* for the best colour slide was awarded to Mr. H. Grenenger for his entry entitled "Cooling Off."

During the evening Mr. Keast Burke and Mr. Woodward Smith were made Honorary Members of the Camera Circle and were welcomed by the President. Congratulations were also extended to Mr. E. Slater on his receiving his A.R.P.S., and the evening was concluded when the President invited members and their friends to remain to supper.

On Saturday night a Gala Exhibition Dance was attended by more than 150 people, who also had the opportunity of viewing the prints which were left on display.

The Exhibition concluded on Monday night when the Trophies and other prizes won by members during the year were presented by Mr. C. Noble and a further print commentary given by J. W. Metcalfe and Keast Burke.

The Camera Circle wishes to thank its many friends who attended and in other ways contributed towards making its Exhibition such a success. J.A.M.

### WAGGA AGRICULTURAL COLLEGE PHOTOGRAPHIC CLUB

A photographic club has recently been formed at the above College and the last two meetings appeared to indicate that the club was well on the way to stabilising itself. A general business meeting resulted in the acquiring of a darkroom, to which renovations are at present being made, and also in the acquiring of furnishings and equipment for same.

A course of lectures and demonstrations by various photographic authorities around Wagga is being compiled by the committee to instruct present members so that they can pass on their knowledge to future members who will enter the College each year. The club got off to a good start in these activities by requesting the services of Mr. R. Eastoe, District Sheep and Wool Officer, who ably delivered a lecture on photographic composition to a meeting of about twenty members.

The club would like to express its gratitude to the Wagga Teachers' College Camera Club for its invitation to our President, Mr. C. P. Zahoff, to inspect its club premises. R.R.O.

### WOLLONGONG CAMERA CLUB

The club held its monthly general meeting on May 25. A demonstration of portrait lighting was given by Messrs. Anderson and Chambers, using Jack Gunns and Miss Margaret Hargreaves as models. Angles of lighting and reflections were fully discussed. During the demonstration, exposures were made, the film rushed to a member's darkroom, and enlargements made and brought back to the meeting for discussion just one hour later.

The 18 competition prints were judged, with A. J. Anderson's highly original *Beach Fantasy* gaining the only A Grade credit and J. Gunns' *Evening Rise* gaining the only credit in B Grade. A commentary on the competition was given by E. Haworth. P.L.L.

### NORTHERN SUBURBS (Sydney) CAMERA CLUB

On May 20 members had the good fortune to see the colour slides of his tour abroad presented by Mr. Herman Slade. Many thanks for the most interesting showing and the commentary which accompanied it, Mr. Slade!

The judge for the Open Competition on June 3 was Mr. K. Hastings of the Camera Club of Sydney and the results were:

A Grade: 1, 2 and 3, J. Dudgeon. B Grade: 1, A. K. Dietrich; 2, F. M. Cowper; 3, Mrs. I. Bagnall. C Grade: 1, E. Springett; 2, J. Jackson; 3, F. Nicholson.

Dates to remember for July are: The Competition, *Action*, on 1st; a lecture on *Toning and Mounting* on 15th; and an Outing for a Set Subject Competition on 26th. D.M.

### HORNSBY (N.S.W.) WAR MEMORIAL COMMITTEE PHOTOGRAPHIC COMPETITION

An interesting photographic contest has been organised by the above organising committee with a view to obtaining a series of prints for an exhibition to be held towards the end of the year. There are three classes—Scenic (local views), Portraiture and Still Life with prizes of £2. 2s. and £1. 1s. in each class. Entries close on September 4th, 1953. There is no entry fee. Intending entrants should obtain from the Hon. Gen. Secretary, Hornsby Memorial Fund, 195 Pacific Highway, Hornsby, a copy of their attractive little folder which incidentally, carries a photographic reproduction on its front page.

# THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, ARPS, APSA.

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### NOTE

*Your attention is directed to the important announcement on page 441  
regarding the new policy for subscriptions to the 'A.P.-R.'*

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The A.P.-R. for JULY, 1953 **395**

By Keast Burke :

## GOLD AND SILVER *(Continued)*

### *Chapter Three—Charles Bayliss\**

OUR first word of Charles Bayliss goes back to 1854 when we hear of him as a child of four, with his parents, landing in Melbourne aboard a sailing ship from England, his birthplace having been in Hadleigh, near Ipswich in Suffolk—to this day, a quaint town of old-world houses.

The turning point of his life was to come to him at the early age of sixteen; surely there was something of the touch of destiny that brought to the gateway of his mother's home in a Melbourne suburb the wet-plate caravan of travelling photographer Beaufoy Merlin. Young Charles, always old for his years, must have realised, in a flash as it were, that he wanted to be a photographer and to learn the trade from his newly-found acquaintance with the friendly and magnetic personality.

For a lad to make such a decision is one thing but to gain a mother's consent is another. As we can well imagine, it was many days before she eventually gave way before his unending pleas. We learn of his duly joining up with Merlin as his assistant and of the pair going off to the "diggings"—which perhaps would be the Gippsland fields which rose to fame in the sixties. It was to be a year before his mother was to see him again; when he did return home he was a young man and one imbued with a deep love of Australia's great out-of-doors—and more than ever convinced that photography meant everything to him.

The next year or so (c. 1867-1869) embraced further field trips, one of which we know from the Manners-Sutton letter<sup>1</sup> to have been to the Western District of Victoria. The association must have been a pleasant one for both of them. Merlin learnt to place the utmost trust in the young assistant who proved so apt and clever a pupil, while Bayliss was only too happy to be in the company of his mentor as the pair spent days and nights in the open occupied with their beloved photography.

\*Grateful acknowledgment is made to Bessie Salier Patterson and Eric Edward Bayliss.





Charles Bayliss and his family, photographed about the middle of 1895. The children, from left to right, with years of birth; back row: Raymond Charles (1884), Alfred John (1886); front row: Bessie Sallier (1888), Walter Norman (1893), and Emily Annie (1891). Alfred and Walter lost their lives in World War I. Eric Edward Bayliss was born subsequent to the photograph (1896), while Charles (1887) died in infancy.

The hour of parting was to come only too soon—and—it was destined to be forever. After nearly twenty years Merlin must have felt that he had pretty well completed the coverage as far as his particular house-and-residents type of photography in Victoria was concerned, and that fresh fields must be sought. It speaks volumes for his estimation of young Charles that he should have been satisfied to leave him in charge of his interests when he crossed the border northwards.

The story of Merlin's photography in New South Wales has already been told; we have learnt of his great work for Holtermann and of his early passing, of how that wealthy man summoned Bayliss to Sydney with a view to bringing his immense enterprise to completion. By early 1874, Bayliss must have been entirely engaged on the Holtermann

project; some of the year's pictures were made in Sydney but the greater number represent Victorian subjects. Of these quite the most outstanding is the great 9-exposure panorama of Ballarat, made from the tower of the Ballarat City Hall, photographed around about February or March.<sup>2</sup> Both coating and exposure are perfect and so is the clarity of detail throughout; to make sure that there would be no vibration he arranged for the authorities to have the clock and its carillon (which had been installed during the previous year) stopped during the progress of the panoraming. Next followed his photography on the 10" by 12" plates, these numbering about two hundred and ten<sup>3</sup>; Melbourne is listed first with about 115 views, then Bendigo with about 30, Ballarat with 13 and Geelong with 10, to say nothing of odd scenes at Stawell, Castlemaine and elsewhere—in all a most comprehensive coverage. The individual identification of these has barely been commenced but already one point is quite clear—that all are marked by first class technique and that all would enlarge splendidly; perhaps some day they will be, when there has been settled the practical problem of an available 10" by 12" enlarger.

The highlight of the following year was the making of giant Sydney panoramas; so unique a project may well have taken several months. The period was almost certainly during the late winter and early spring, for the successful completion received some newspaper publicity during October while, in addition, we have the evidence of the Commodore Goodenough funeral picture.<sup>4</sup>

Work for the year 1876 included a number of Melbourne views made in the 18" by 22" format—a size decided upon perhaps because 20" by 24" represented the largest size in which the albumen printing paper was readily available; subjects included *The Bank of Victoria*, *Scots Church* and the not-altogether-successful panorama from the tower of Government House in the Botanical Gardens. In addition, Bayliss would have spent a good deal of time in Sydney printing, assembling and mounting the material destined for exhibition at Philadelphia; as well, there would be the great roll of prints which Holtermann was to take along with him for display *en route*.

An 1876 negative of especial interest appears to be a record of the opening day of the extension of the railway to Beechworth (Victoria); if so, this photograph may be accurately dated to September of that year. The picture may well represent Bayliss' last exposure on behalf of Holtermann and so take us to the threshold of his work as an independent photographer, for two years later we hear of him and his set-up moving permanently to Sydney. His home was in the western suburbs and his place of business, as shown in Sands Directory for 1879, was at 348 George Street—this would be near the corner of Angel Place. (Some years later he moved across the road to No. 335A).

We do not know exactly what was the appeal which brought Bayliss to Sydney. It may have been some act of encouragement or generosity on the part of his wealthy sponsor; on the other hand his interest may have been stimulated by hints of the untold glories of the forthcoming

The east side of George Street, Sydney, looking south from the King Street intersection.



Sydney International Exhibition of 1879. Meanwhile, he lost no time, after setting up his brass plate as "Charles Bayliss, Landscape Photographer", in commencing to get together a large collection of stock negatives of all the 'best sellers' of the day<sup>5</sup>—street scenes and public buildings, the harbour and its shipping, the (empty!) beaches, the beauty spots of the Blue Mountains and so forth.

And now it is 1879—the year of the opening of the Sydney International Exhibition in the "Garden Palace", a vast structure of ornate design, situated in the Botanical Gardens (facing central Macquarie Street), just inside the Hunter Street gates. The organising genius of the enterprise was one Jules Joubert and it would take a full dozen *A.P.-R.*'s to reprint all the eulogistic contemporary descriptions of its many 'marvels'. More important to us today is the fact that it did inspire two lasting achievements: It inspired Henry Kendall to write a fine prize-winning ode<sup>6</sup>; it also inspired Charles Bayliss to undertake and to carry through to completion one of the world's most difficult photographic undertakings—that of executing a complete panorama from the 'lantern' of its dome. As noted in current newspaper reports this spot was accessible from the interior of the building during the period of the construction of the building but once it was completed the ascent had to be made from the *outside*. So it was that, to obtain his panorama, Bayliss "had to perform the astounding and risky feat of climbing up and balancing upon the dome of the tower".<sup>7</sup> The finished panorama was all that could be desired; "the result of his labours constitutes the best panorama of Sydney we have ever seen. The work of art to which we allude consists of a series of pictures taken on 18 by 22 plates, forming an extensive representation of the city and its suburbs, measuring 20 feet in length by 22 inches in breadth. As a specimen of photography it is almost faultless . . . the clearness and completeness of the picture is surprising.

There is some probability of the panorama being placed in the Exhibition, and it is decidedly to be wished that an opportunity may be given to the lovers of beauty in art to see this, the cleverest work that has for a very long time issued from a colonial gallery". Though panoramas of Sydney can hardly be said to-day to appeal "to the lovers of beauty in art", nevertheless this series of pictures must represent a most valuable record of the condition of the city's growth at that time.

Some six or seven months later, Bayliss secured another picture<sup>8</sup> of the "Palace"—this time it was from the eastern side of Farm Cove, just after the Exhibition had closed and, incidentally, just after the completion of the harbour wall around the Cove. It was another link with Kendall for it was here that the poet used to walk in the period 1866-1876 on many an afternoon at the conclusion of his labours with the Government Surveyor and the Colonial Secretary. For a number of years afterwards a rock near Mrs. Macquarie's Chair was pointed out as "Kendall's Rock"—and this spot must have been very close to the viewpoint selected by Bayliss for his photograph some fourteen years later.

But there was one "Palace" photograph which Bayliss unfortunately did not capture though he would most certainly have done so had he been passing down Macquarie Street in the very early morning of 22nd September, 1882—for that was the day on which the great structure was burnt to the ground.<sup>9</sup> At the ensuing enquiry "carelessness with matches" was suggested, or, at any rate, "rats nibbling at vestas", but



Sir Henry Parkes (r.) pays an official visit to Sydney's G.P.O. tower under construction; the date would be towards the end of 1885. (Enlarged detail from the full-page portfolio reproduction (page 415.)

Foundations and elevated cranes for the building  
of The Australia Hotel (Castlereagh Street  
frontage, c. 1891).



the more cynical opinion favoured the suggestion of arson—this at the instigation of some person or persons unknown who might well have liked to know that the contents of the building (then used as a repository for old government records) were safely reduced to ashes. No one was heretical enough to say that the 'arson' might have been at the hands of some lover of beauty who considered the massive structure to be a blot on the beauties of the gardens and of the harbour foreshores!

As to the fire, the journalists of the day found in the event something that provided the fullest scope for their descriptive powers<sup>10</sup>.

Meanwhile, Bayliss was carrying on with his various commercial assignments and with his stock views of Sydney. About this time he appears to have developed something of a "news" or documentary outlook, especially with regard to buildings under construction, and it is to this trend that we owe a number of fine pictures. Three of these are reproduced—we see the master mason at work on one of the columns of the Pitt Street wing of the G.P.O. (mid-1882); the workmen putting the final touches to the great dome of the Queen Victoria Buildings (c. 1897); and, most interesting of all to our (lamenting) Sydneysiders, the G.P.O. clock tower under construction, with Sir Henry Parkes and officials paying a state visit—this would be towards the end of 1885.

That year, 1885, was responsible for two other fine series of documentary records. March 3rd saw the embarkation of the Australian volunteers



Road-making operations on the Donkin property at Lake Cowal (N.S.W.). This photograph is reproduced by way of representation for the photographer's many up-country assignments.

for the Sudan aboard the troopships *Australasia* and *Iberia*. It was an occasion for a tremendous outburst of national pride and, in those happy days before the onset of 'security', the photographers had a field day. Bayliss not only photographed the troops but he also recorded the animated scene at Circular Quay where civilians were boarding every possible type of craft for the trip to Chowder Bay and other harbour vantage areas from which a farewell could be paid as the ships passed through the Heads.<sup>11</sup>

Nine months later, on December 12th to be exact, he was again down with his camera at Circular Quay for another important occasion—it was the arrival at the Prince's Steps<sup>12</sup> of the State Governor-elect His Excellency Baron (later Lord) Carrington together with his wife and the Hon. Miss Harbord. This picture turned out excellently with plenty of local colour in the shape of waiting carriages and the excited populace, elements of which are seen to have climbed to the topmost rigging of the P. & O.'s *Dharwar*, most conveniently moored for the purpose.

The following year was marked by yet another Bayliss 'scoop'—the making of the first 360° panorama from Sydney's G.P.O. tower, now completed, yet destined to remain clockless until September 1891. Like its "Palace" predecessor the panorama is a magnificent technical job with every one of its frames depicting respective sections of the city's buildings with a clarity that could hardly be equalled today. It is a fascinating picture to study and thereby appreciate the changes that have occurred in nearly seven decades. In those days for instance, the hall portion of the Town Hall was still a-building; there was no Queen Victoria Markets; the roof of Her Majesty's Theatre was uncompleted;



we had no 'Australia' or 'Metropole'; and the plinth at Queen's Square still lacked its bronze Queen ('she' was to be unveiled in 1888)—this was the second statue, the earlier one having been destroyed in the 'Garden Palace' holocaust.

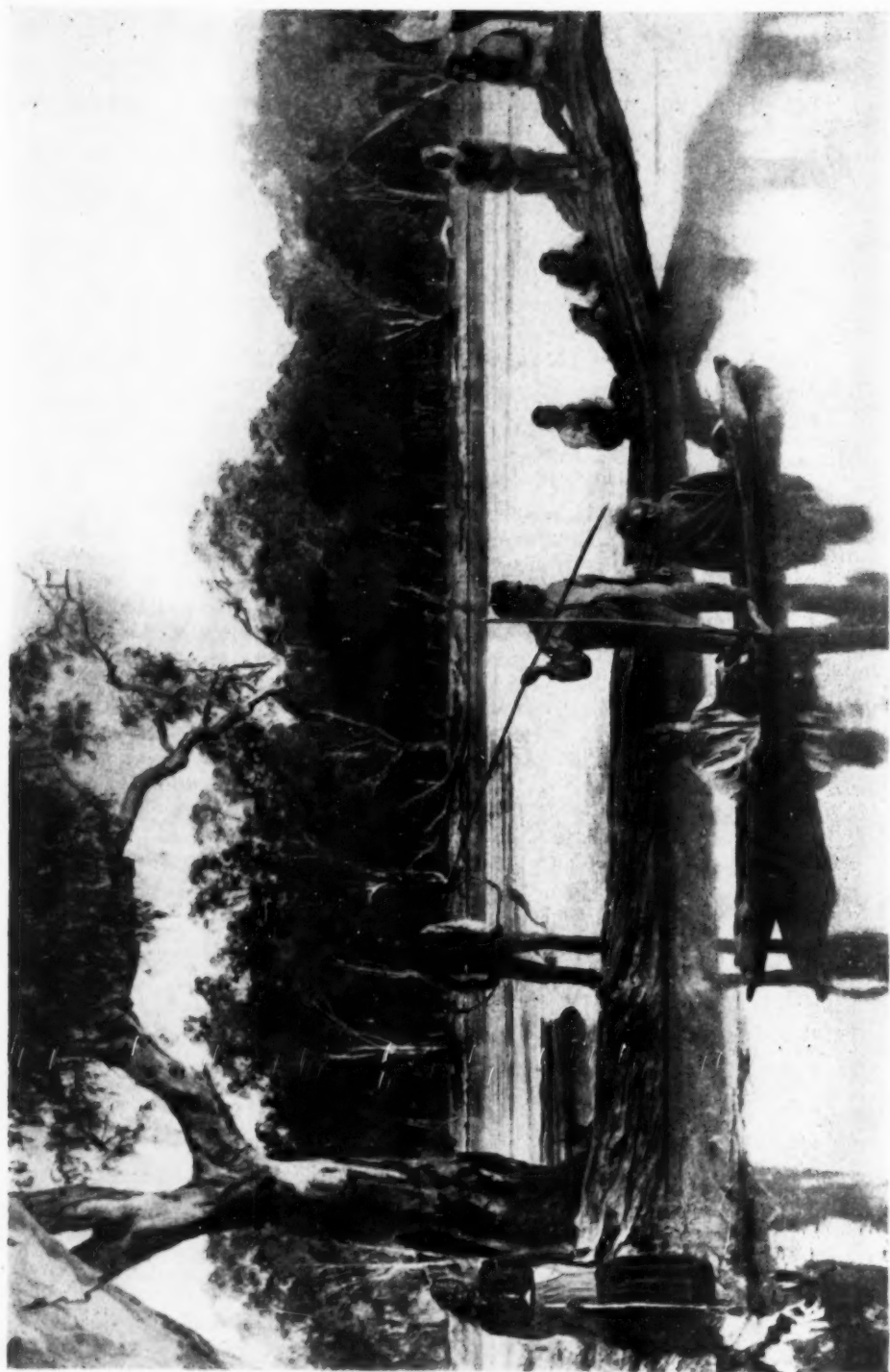
A documentary picture of considerable value from the aspect of railway development is one taken at the site of the original Hawkesbury River Bridge. This photograph, made about the middle of 1887, shows some of the piles in position and in the centre foreground the paddle-steamer which was used to convey passengers across this unfinished link in the railway system northwards.

The eighties were almost certainly a busy period for Bayliss, though the details lack full confirmation; there is the suggestion that he visited Tasmania and New Zealand, there photographing the famous pink and white terraces; if the N.Z. trip is confirmed it must have occurred prior to that tragic day of June 10th, 1886, when this glorious natural beauty was engulfed in thirty feet of volcanic mud.

His most important assignment of this period was to accompany, as official photographer, the *Royal Commission on Water Conservation* instituted in 1886 by the N.S.W. Government to travel the Darling from Bourke to Wentworth. One Commissioner was J. B. Donkin—a man of great enterprise and initiative—who not only secured the services of Bayliss as photographer but as well invited Gilbert Parker, (later Sir Gilbert Parker, the distinguished Canadian man of letters, then on the literary staff of *The Sydney Morning Herald*) to accompany the party as historian.<sup>13</sup> The Bayliss photography on this occasion, as ever, was first rate and three fine examples have been selected for reproduction.

'Waterpoo at Coleraine'—from the painting by Buvelot, as copied by Charles Bayliss. This was one of a large number photographed in the early 'nineties from the collection of the National Gallery of Victoria.







Group photograph taken in the Fitzroy Gardens, Melbourne, at the conclusion of the Royal Commission on Water Conservation trip. Gilbert Parker is seen seated (on left), Charles Bayliss (right), and J. B. Donkin standing (third from left).

In 1883 he married Christiana Salier. There were to be seven children of the marriage—five sons and two daughters.

The early nineties are marked by some good family pictures accurately dated to Feb. 22nd, 1891. They show some of the children at play on a sturdy seesaw and on a dummy coach—these constructed as gifts no doubt for the previous Christmas. All accounts refer to his great love and affection for his young family—for them there could be no worse punishment than a severe look from their father. Apart from that occasional "severe look", all recollections are of a *happy* father, and of one who was forever adding to that happiness touches of whimsy<sup>14</sup> that could not but charm his wife and his young sons and daughters.

Another important project of the nineties<sup>15</sup> was his photography of almost every important oil painting in the National Art Gallery of Victoria—a large volume of prints contains scores of these copies. These are all so perfectly rendered as to make us wonder whether or not Bayliss had some private means of improving the sensitivity of his colour-blind plates, for orthochromatism is not quite the novelty we have always been led to believe<sup>16</sup>. As an example of this National Gallery work we have selected Louis Buvelot's picture *Waterpool at Coleraine*, this partly for the reason that it appears to be the best Australian

painting, and partly because Buvelot was "the first artist of note to set down in terms of paint the atmosphere of the Australian bush".<sup>17</sup>

From family tradition we learn that Charles Bayliss was one of the earliest process-engravers in Sydney and that he made the illustrative plates for the *Sydney Mail* of that period. Of this there is no proof beyond the circumstantial evidence that certain issues (June 22nd, 1895 and September 5th, 1896) refer respectively to "illustrations produced by various new processes" and "great advances [which] have immensely popularised certain forms of pictorial art". This evidence is supplemented by the tradition that "he had men continuously engaged on making blue-prints and on other work for architects and engineers" and by the fact that his eldest son adopted process-engraving as his trade.

\* \* \* \*

On one early winter's day in 1897 Charles Bayliss arose early, as was his custom, to feed and harness the pony which he drove each day from his home in Marrickville ("Hadleigh" in Wemyss Street) to his place of business. His powers of resistance must have been low for he caught a chill which swiftly turned to a "galloping pneumonia", in those days the equivalent of a sentence of death. On June 4th, at the untimely age of forty-seven, he passed from the ken of his family and of a very wide circle of friends. "As a man he was ever genial and kindly; as a landscape photographer he had few equals and no superiors. His memory is forever honoured in the hearts of all who knew him."<sup>18</sup>

\* \* \* \*

Today Australia must honour the memory of Charles Bayliss for a major contribution to photographic Australian; without his encouragement, infectious enthusiasm and practical photographic ability, Holtermann might very well have come to lose interest in those very involved photographic plans of his.

(To be continued)

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## FOOTNOTES

1. Printed in THE A.P.-R. for March, 1953, p. 142.
2. A section of one of the exposures was reproduced in THE A.P.-R. for March, 1953.
3. It is unlikely that all of the Victorian series would have been made during the one year.
4. Vide EVENING NEWS (Sydney) for Oct. 22nd, 1875, also THE BRITISH JOURNAL OF PHOTOGRAPHY for July 7th, 1876. The Commodore Goodenough funeral was on August 24th of the same year; incidentally the Commodore's widow had a church bell cast in her husband's honour, and either by accident or design this bell came into the possession of the Melanesian Mission at Norfolk Island, where it still remains. (H.J.R.)

## Footnotes—Continued

- 5 The sale of scenic prints was an important part of the livelihood of the outdoor photographers of the day—see THE A.P.-R. for 1952, p. 410.
- 6 The prize which Henry Kendall won was for the one hundred guineas offered by THE SYDNEY MORNING HERALD. The ode, together with another in connection with the subsequent Melbourne Exhibition, is included in most volumes of his collected works. Three lines of descriptive interest are quoted:

"What dream is this on lawny spaces set?  
What miracle of dome and minaret  
What great mute majesty is this that takes  
the first of morning ere the song-bird wakes"

- 7 The quotation is from THE A.P.-R. for the year 1897.

As there were eleven (presumably *wet plate*) negatives in the big panorama, we must hope that there was a manhole in the floor of the great 'lantern'—it was twenty feet in diameter and thirty-seven feet high—through which the large 20" by 24" dark slides could have been hoisted from the hands of the coating assistant; eleven hazardous ascents and descents would surely have been out of the question. The feat of "balancing upon the dome" must also be questioned.

- 8 Reproduced in the portfolio.

- 9 As we write, we have had the pleasure of interviewing two friends who were eye-witnesses of the great conflagration. The first of these was R. A. Broinowski whose family was at that time resident at 171 Macquarie Street, one of the old houses which still survives. He writes:

"As it was growing light I was awakened by one of my brothers saying 'The Garden Palace is on fire . . . My bedroom window overlooked the entrance to the Botanical Gardens, and just beyond the great building of the Exhibition loomed through slowly rising smoke. The sun was rising, and his rays were challenged by a line of fire running along the roof, and here and there breaking through. Down below a man was running madly carrying a ladder. Then the nearest tower of the building was suddenly enwrapped in flames, and the fire brigades could do nothing. Tower after tower fell with mighty crashes, with masses of debris and roaring flames shooting into the sky. Gradually the flames spread to the dome, which crashed into the inferno with a terrific roar. That was the climax!"

The final crash of the great dome is also well remembered by H. J. Rumsey, whose people at that time lived at North Sydney—they were awakened by the milkman on his early morning rounds.

- 10 " . . . The scene would have been magnificent at night time, and even in the light of day it was grand. The flames were sometimes tempered carmine, green, yellow, or blue, by the burning of the galvanised roofing, and the various metallic substances contained in the building, and the heat from the conflagration was so great that at five minutes past six o'clock, or 25 minutes after the first alarm was given, the glass in the windows of houses in Macquarie Street began to crack. . . . The terraces and high balconied houses in Macquarie Street presented quite a carnival appearance. In every balcony was a group of people, some of the members clad in dressing-gowns, others hurriedly robed in the costumes that came first to hand. Even upon the tops of the houses were spectators. Along the line of footpath clustered men, women, and children, all quiet and absorbed in the sight; and, as the flames took fiercer hold upon the building, and the heat increased, they hurried away with their hands shading their faces. When the fire was raging in its greatest strength, the sun was seen behind the burning Palace through the haze of smoke rising above the horizon its crimson disc. The scene was the most imposing, as it was the most pitiful, ever seen in the colonies." (ILLUSTRATED SYDNEY NEWS)

Other famous fires in Sydney have included: the Prince of Wales Theatre (October 1860); the great Hoskins Place fire (October 1890); and Anthony Horden's (July 10th, 1901).

- 11 "Out of the main streets the crowd of people came hurrying into Phillip Street, Young Street, and Castlereagh Street, whence they proceeded in thousands into one surging mass which gathered in Albert Street at the Quay. . . . The order issued by Inspector-General Fosbery, warning women and children to keep away from the crowd was of course strictly disobeyed. Several women had their garments torn, and were with difficulty rescued from the crowd again. A number of unruly characters made their presence felt, and by roughly pushing people intentionally made matters worse than they would otherwise have been. Casting a glance round on whatever side, it was the same—*people*. People in thousands, crushing and pushing in their excited desire to gain some vantage ground. People in every window and door, and on every roof where there was standing room, until the buildings themselves seemed almost shut out from view. People on every

## Footnotes—Continued

vessel around the harbour, perched away high up on the trucks, standing out on the yards, crowding the decks, or peering out of port-holes. . . . The scene in the harbour was one of extreme beauty, and the effect of it was heightened as the troopships stood away from the wharfs, when every portion of their structure, every rope and waving flag and pennant, stood out sharply against the background of shore and sky, while the men, posted in the rigging to obtain one long last glance of home, formed striking figures in the picture."

(AUSTRALIAN PORTRAIT GALLERY, Vol. III) (W. M. McClardy, Printer).

12. So named in honour of Prince Alfred (1870). It was also used by the 'young princes'—Prince Alfred Victor and Prince George of Wales (August, 1881). The arrivals of the various State Governors-elect were important events in those days and were marked by scenes of tremendous public enthusiasm. Actually Baron Carrington had arrived in the liner *Carthage* on the previous day; the state landing was made from the government launch *Ena* following on a short tour of the southern side of the harbour.
13. Five years later, Gilbert Parker, in his book *Round the Compass in Australia*, wrote very fully concerning his trip with the Royal Commission. From his account we have extracted some initial paragraphs:

"It was my good fortune to receive an invitation to travel in their company, since I was going in their direction. Because of this I altered my plans somewhat and determined to follow where they led. Royal Commissioners, Mr. J. B. Donkin, Mr. F. B. Gipps, the Secretary, two reporters, a photographer and myself constituted the party. We seven looked out upon Bourke one Sunday evening as it rose from the scrubby plain and eyed apprehensively the Darling, which was aflood, and debating whether to rise four inches more and cover the streets. Had it done so, portions of Bourke would have been floating down towards Barrier Ranges as they did the other day. There would be little use in banking because the surrounding country is flat, and if the river overtopped its banks at all, there would be no salvation for the town. Fortunately the stream decided otherwise and its feeder, the Warrego, also stopped its outflow in time. They embarked on a little paddle steamer called the *Florence Annie* and a journey of three weeks down the river Darling towards Adelaide began.

"The *Florence Annie* was a paddle wheel craft, such as did duty in the early days on the Mississippi and she had just such a task.

"It is no labour of ease to navigate the Darling river which winds its devious way for 2000 miles. A few miles below Bourke the Darling was no longer the Darling but the Nile, flooding the country for miles on either side. The channel wound between lines of ragged, gnarled and almost shadeless gum trees. It was the custom of the *Florence Annie* to tie up every night, and if near a station the seven [travellers] would repair to study water conservation and land conditions by taking evidence from the squatters, and during the day it was also the habit to stop at every station with this end in view. A man with half his sheep-run under flood should be able to speak to some purpose on the conservation of water."

(FROM THE COPY IN THE MITCHELL LIBRARY, SYDNEY.)

(The party left Sydney on 18th Sept., 1886.)

14. Very much in evidence in his letters to his family—especially in the letter to his wife of Dec. 30th, 1896, when she and the children were holiday-making at Thirroul.
15. Fortunately dated by the inclusion of a copy of a humorous pen-and-ink sketch by Du Maurier dated in his own writing to September, 1891.
16. Vide BRITISH JOURNAL ALMANAC for 1878, in which a contributor recommends chlorophyll and other dyes for the purpose of extending the range of colour sensitivity.
17. "Buvelot (1814-1888) belonged to the Australian School of Painting. He was born at Morges, on Lake Geneva, the son of a postal officer. Studied at the Lausanne Academy, and under Wolmar. Leaving Switzerland in 1834, he worked under Fiers in Paris, proceeding thence to Brazil. After 18 years in Brazil, returned to Europe, where he met with success, but unable to stand the severe winters of his native country, migrated to Australia, reaching Melbourne in 1865. By 1869 his work had attracted attention, and his first three Victorian landscapes were purchased for the Melbourne Gallery. Buvelot was the first artist of note to analyse and set down in terms of paint the natural characteristics and atmosphere of the Australian Bush. He may thus be counted the forerunner of the Australian School of landscape painters. The influence he exercised has been recognised by the naming after him of one of the Galleries in this Institution".  
(Biographical note—Catalogue of the National Gallery of Victoria, 1948.)
18. Excerpt from his obituary, THE A.P.R., 1897.



## NOTES ON THE ILLUSTRATIONS

Grateful acknowledgment for permission to reproduce these illustrations is made to Eric Bayliss and Bessie S. Patterson, respectively the sole surviving son and daughter of Charles Bayliss. There is one exception: for the G.P.O. panorama picture we kindly thank J. V. Hall (of Sydney).

### (Cover Illustration)

Reduced facsimile (actual size about 16" by 20") of the Certificate of Commendation gained by Charles Bayliss at the Sydney International Exhibition of 1879. In the circular wreath design at the foot there can be seen an artist's sketch of the exhibition building as observed from the south-west.

### (Page 410)

The animated crowd gathered at the south-east corner of Circular Quay, Sydney, on March 3rd, 1885 in order to farewell the volunteers bound for Suakim in the Sudan; from this area many small craft went out to the Heads in company with the two troopships. The barque in the foreground is the "Scottish Bard".

### (Page 412)

Farm Cove, Sydney, showing the Garden Palace erected along the Macquarie Street frontage. The man-o-war in the foreground is either "Espiegle" or "Cormorant". The photograph was probably made some short time after the completion of the harbour wall in May, 1880.

### (Page 413)

The official landing of His Excellency Baron Carrington on December 12th, 1885 at Prince's Steps, central Circular Quay, Sydney. The steamer shown is the "Dharwar" but the reason for the prominence given to the 'Stars and Stripes' has not as yet been elucidated. (Photograph identified by A. J. Perier).

(Same-size detail from the 10" by 12" original).

### (Page 414)

The master stonemason (and clerk of works), believed to have been John Howie, at work on a pillar of the Pitt Street wing of the G.P.O., Sydney, about the middle of 1882. Today the pillar can be readily identified through its characteristic marking by anyone who likes to stroll along the great colonnade. This section of the G.P.O. appears to have been finished in 1883—that is, about thirteen years after the George Street portion; the latter's facade once upon a time carried a "completion stone", engraved with the figures 1870, on one of its uppermost panels.

### (Page 415)

The tower of the G.P.O. (Sydney) under construction, towards the end of 1885. The group of figures includes Sir Henry Parkes (who had somewhat unsuccessfully endeavoured to resign from politics some little time previously as a mark of his disapproval of the Sudan venture). The more adventurous youth of the period (and this included A. J. "Mons" Perier) used to scale the tower scaffolding (by means of the cross pieces of the north-east vertical) for the purposes of having lunch two hundred feet above the streets of Sydney. Bayliss' own rooms were

in George Street just to the north of the point from which this picture was exposed. The other buildings, besides Palings, are the Railway's Booking Office and the Bank of New South Wales.

### (Page 416)

Looking south-west—a section of the great Bayliss panorama exposed from the recently-completed Sydney G.P.O. clock tower. This was photographed about April, 1886, the date being confirmed by the completion of the premises of the Australian Joint Stock Bank (now the Bank of New South Wales) at the corner of King and George Streets—note the glazier's whitewash on the newly-glazed windows. Items of interest are the scaffolding for the Town Hall ("The Centennial Hall"), the old markets, and across Market Street to the north, Tuttle's sign. Tuttle's being a well-known studio in its day while, in addition, it coated sensitised materials. (A similar photograph made some five years later shows the early premises of Baker and Rouse at 375 George Street). The doorway of the Bank premises (not shown very clearly owing to the shadow) is worthy of personal study; the two marble figures represent 'Justice' and 'Plenty' while the doors themselves are made of iron richly ornamented with bronze decorative mouldings culminating in relief medallions of St. George and the Dragon.

### (Page 417)

Horse-drawn vehicles in a traffic hold-up on the old wooden Pyrmont Bridge—this apparently due to an A.U.S.N. vessel being eased through owing to the narrowness of the swinging portion of the bridge. In the absence of any intervening buildings the majestic proportions of the Town Hall and of St. Andrew's Cathedral can be fully appreciated. Work on the new Pyrmont Bridge was commenced in 1889.

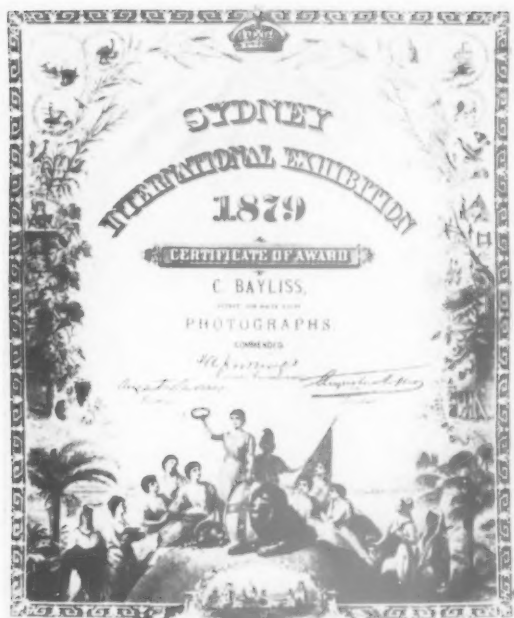
### (Pages 404, 418, 419)

All three landscape photographs were made during the progress of the 1886 Royal Commission on Water Conservation as it travelled the River Darling from Bourke to Wentworth. The photograph of the aboriginal group is interesting as typifying the "artistic posing" that was popular at the time. The scene on the great plains is believed to have been made in the neighbourhood of Wilcannia; the figure to the right in white clothing is J. B. Donkin, a Commissioner, while the foreground vegetation represents a fine display of Sturt's Desert Pea in full flower. The regatta subject is thought to have been made at Horseshoe Bend between Wentworth and Mildura and some of the crews are believed to be wearing the colours of some of the Adelaide clubs of the day. A point to note is the flooded state of the river system, as emphasised by Gilbert Parker—perhaps it is due to the waters of the Darling holding up the main stream, a fact which would account for the surprising absence of turbulence.

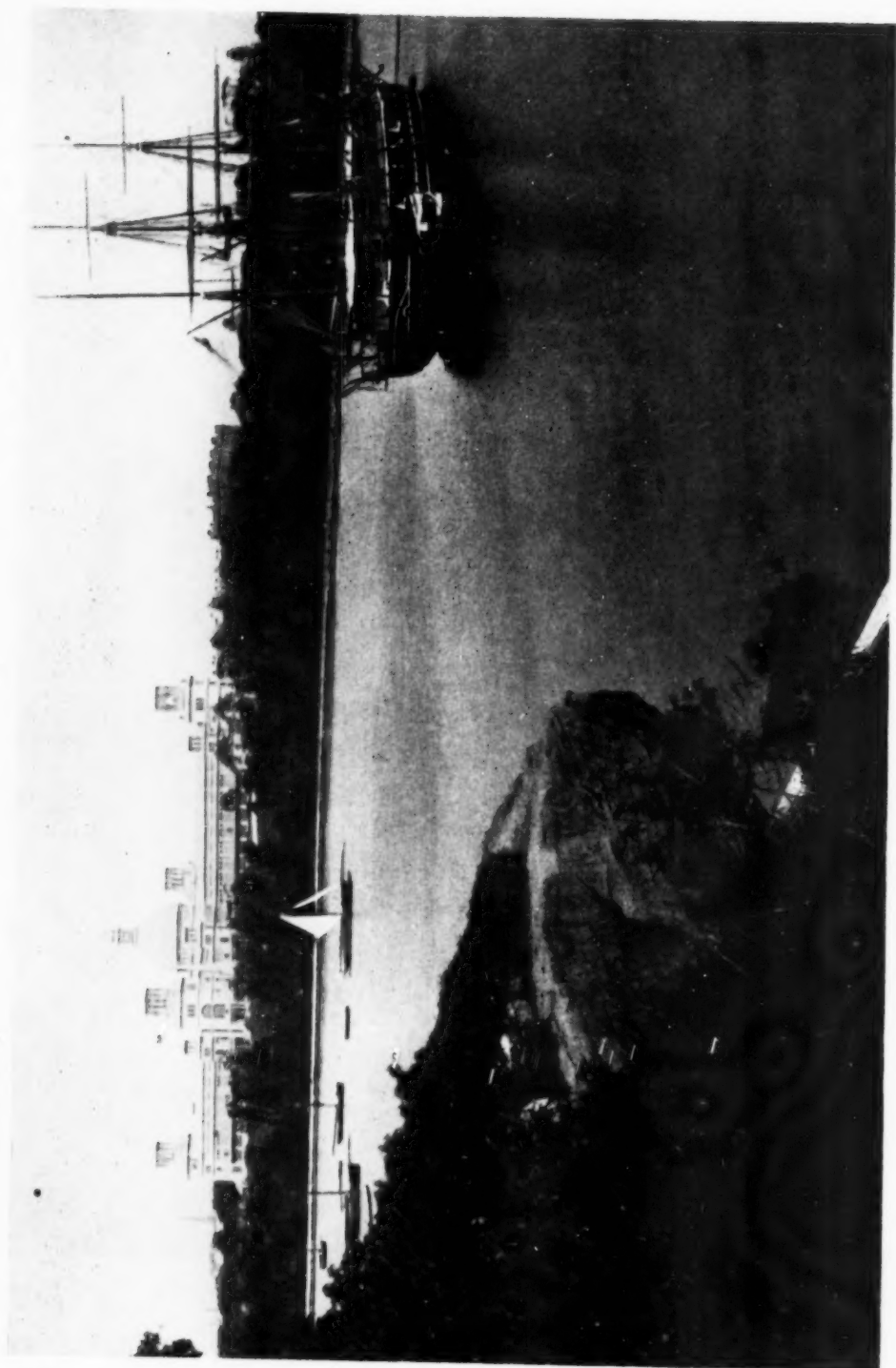
### (Page 420)

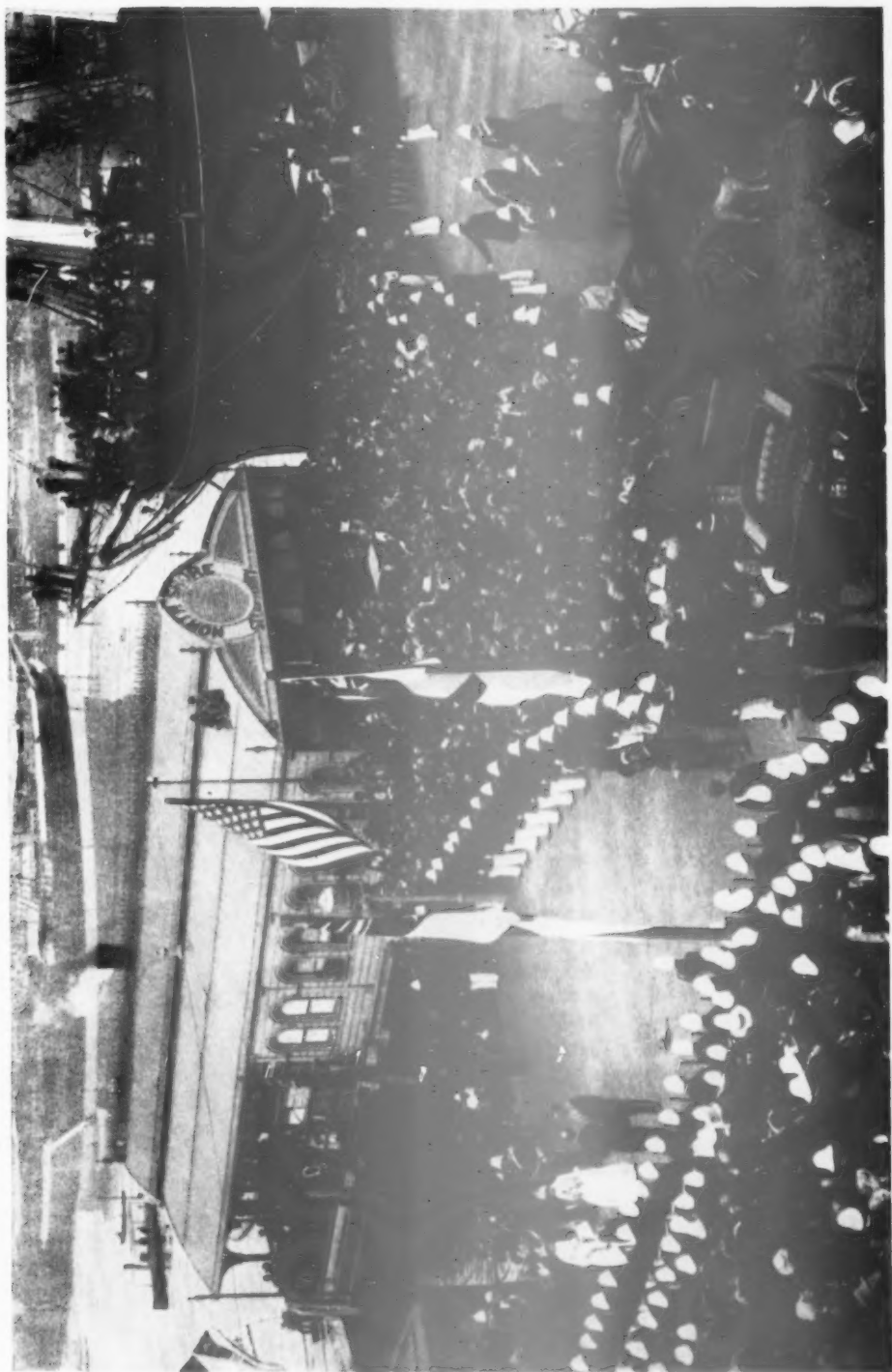
We see the finishing touches being made to the dome of the Queen Victoria Markets as we look north along the York Street facade from the roof of the Town Hall. As the building was completed during 1898, this may well have been one of Bayliss' last photographs.

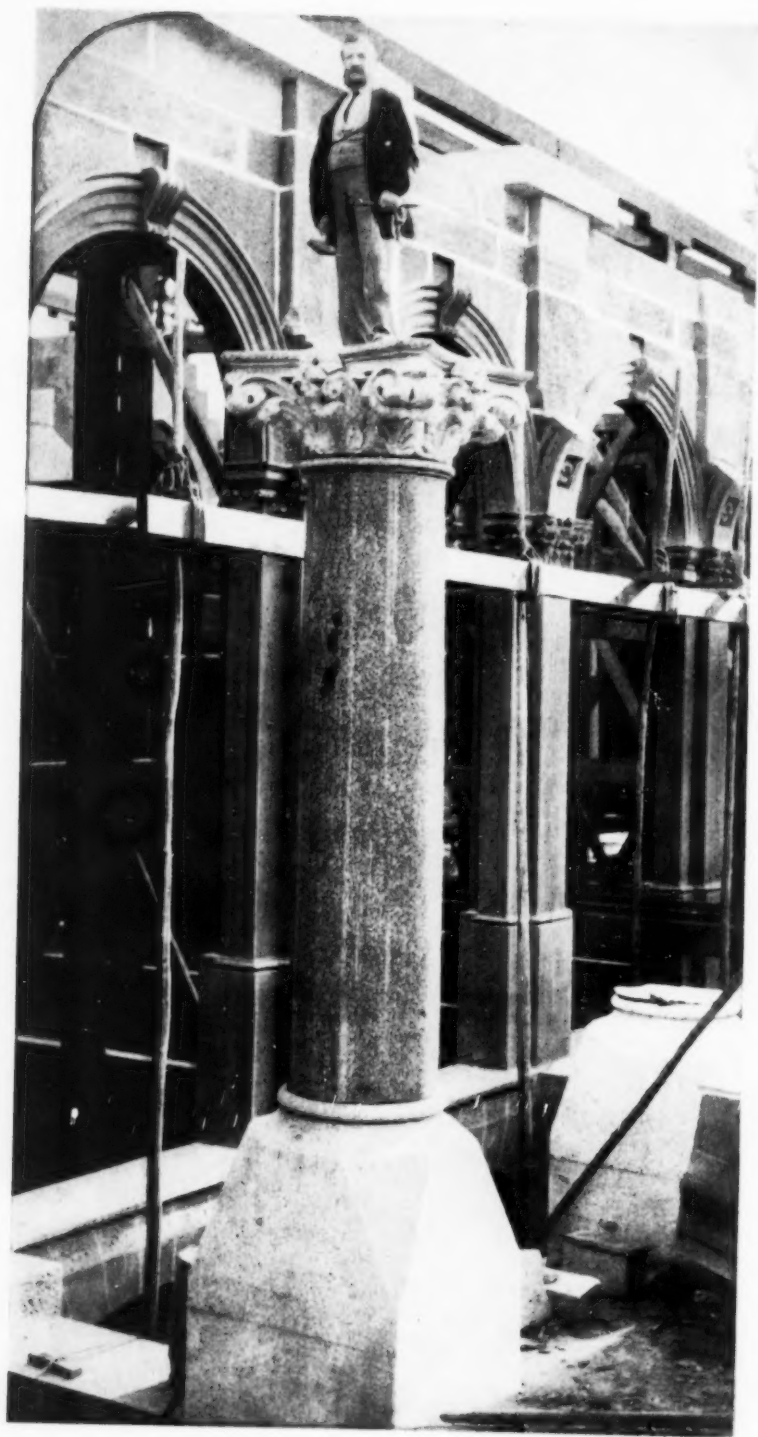




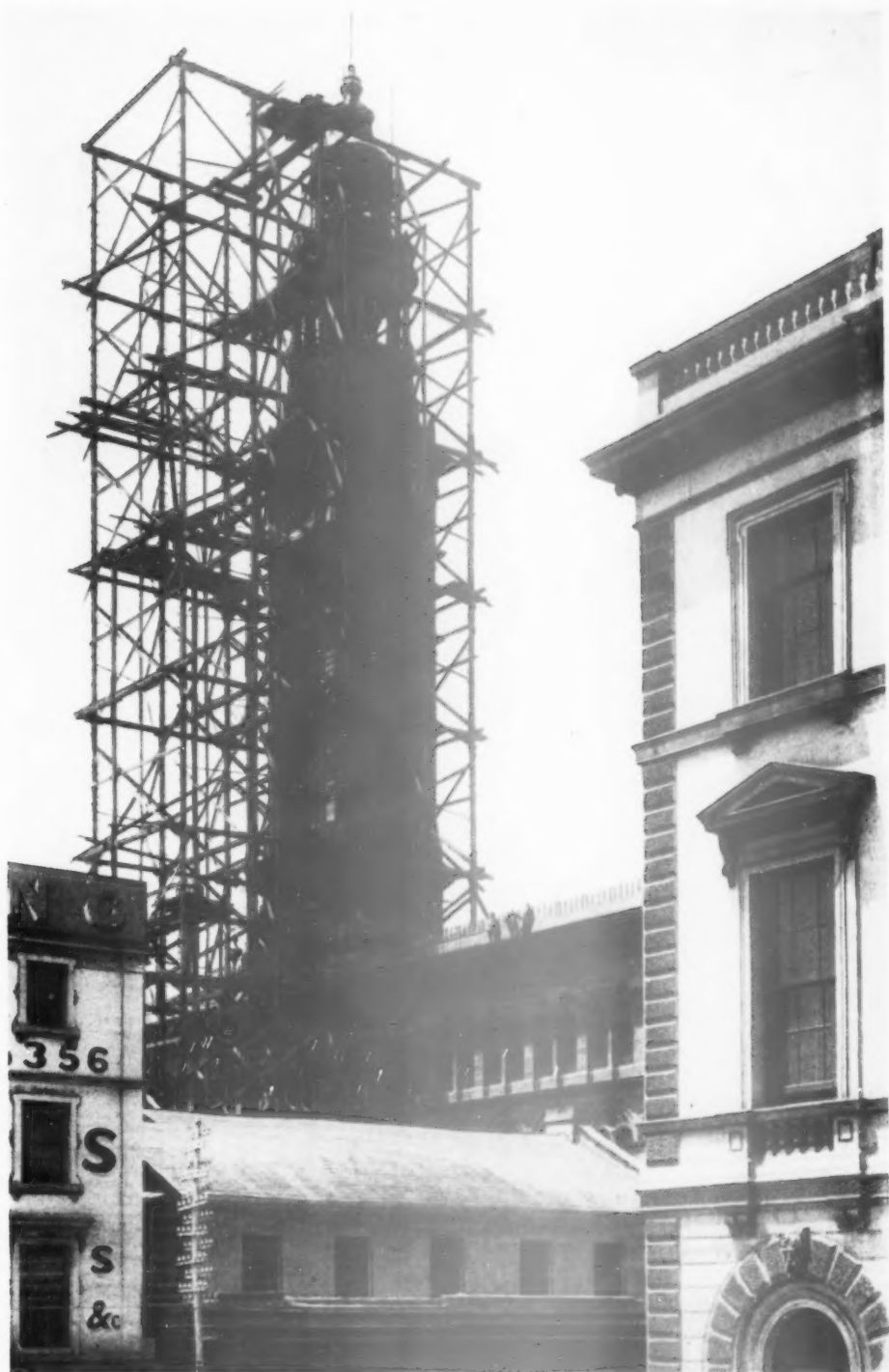
A selection from the  
NEW SOUTH WALES PHOTOGRAPHY  
of  
CHARLES BAYLISS  
1878—1897  
(i.e., subsequent to the Holtermann period)

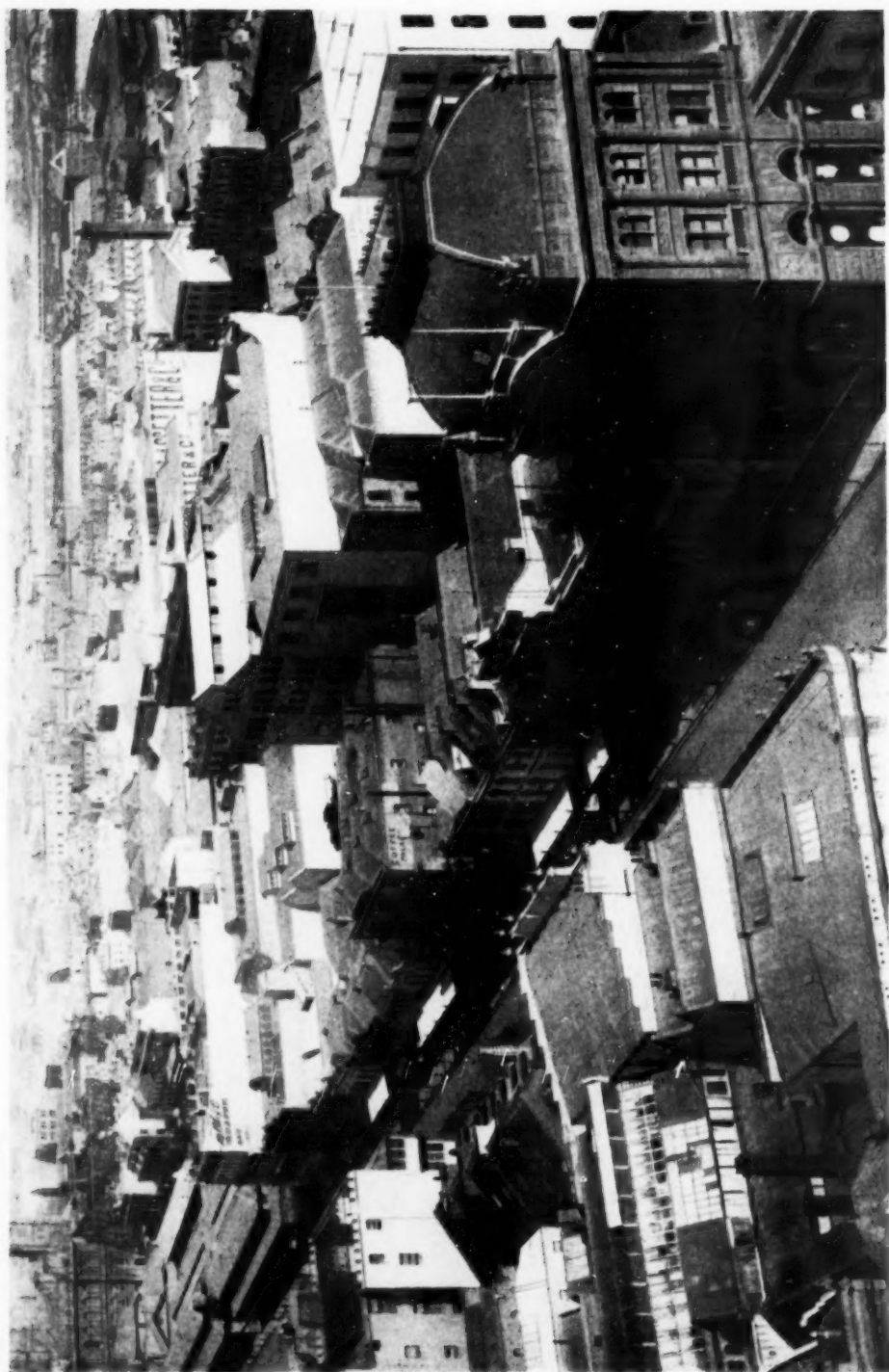






















# AWARD LIST FOR

## *The Third*

### 'A.P.-R.' Kodachrome Contest

Guest Judge: Dr. A. E. Fraser Chaffer, A.P.S.A.

#### PICTORIAL SECTION

##### FIRST (EQUAL)

|                   |              |
|-------------------|--------------|
| "Umbrella Lass"   | J. P. Carney |
| "Silvery Dawn"    | W. J. Faulks |
| "Kerry"           | L. McDowell  |
| "The Quiet Lane"  | J. Savage    |
| "All in the Swan" | Joy Sheppard |

##### SECOND (EQUAL)

|                               |                |
|-------------------------------|----------------|
| "Dune Symphony"               | A. J. Anderson |
| "Monty"                       | D. J. Canavan  |
| "Golden Grove"                | J. P. Carney   |
| "Flooded Murray"              | J. Crosbie     |
| "Winter Garment"              | C. A. Fordham  |
| "Burning Off"                 | R. Fraser      |
| "Exchanging Flowers"          | J. M. Low      |
| "Water Lilies"                | A. C. Redpath  |
| "Winter Afternoon at Trinity" | D. J. Russell  |
| "Scorched Earth"              | R. C. Twomey   |

##### HIGHLY COMMENDED

|                                     |                    |
|-------------------------------------|--------------------|
| "Sea Frolic"                        | H. C. Alger        |
| "Springtime"                        | J. P. Carney       |
| "Harbour Rainbow"                   | J. Crosbie         |
| "Luna Park"                         | J. Crosbie         |
| "Lake Wanaka, N.Z."                 | A. R. Eade         |
| "Salt Plain Pattern"                | Rev. A. F. Ellemor |
| "Fish for Breakfast"                | Rev. A. F. Ellemor |
| "Signboard in the Sunset"           | Dr. V. Everingham  |
| "Misty Morn"                        | W. J. Faulks       |
| "River Craft"                       | D. H. Featherston  |
| "Evening Glory"                     | D. H. Featherston  |
| "Autumn Grove"                      | D. H. Featherston  |
| "Bush Beauty"                       | C. A. Fordham      |
| "Autumn"                            | M. Franklin        |
| "Above Piper's Gap"                 | H. J. Gray         |
| "Son of Lassy"                      | D. R. Henderson    |
| "Our Street"                        | J. W. Ikin         |
| "Aged 'Beauty'"                     | R. Jackson         |
| "Elms, Blowering"                   | B. Jessop          |
| "Sand Pattern"                      | J. L. Jones        |
| "Mt. Beauty Village and Mt. Bogong" | W. McNamara        |
| "Swans, Sale"                       | A. C. Nicklen      |
| "The Beauty of Holiness"            | Irene Nicoll       |
| "The Promise"                       | A. R. Pratt        |
| "Gilmore Bridge"                    | G. Reid            |
| "Oberon Bay, Wilson's Promontory"   | E. Rotherham       |
| "Sydney Harbour"                    | D. J. Russell      |
| "Nature, the Sculptor"              | J. Savage          |
| "Country Churchyard"                | J. Savage          |
| "Romeo & Juliet"                    | J. W. Snaith       |
| "Roadside Camp"                     | F. H. Williams     |

#### RECORD AND SCIENTIFIC SECTION

##### FIRST (EQUAL)

|                               |                 |
|-------------------------------|-----------------|
| "Little Housekeeper"          | E. J. Bound     |
| "A Frog he would a-wooing go" | Rev. A. Ellison |
| "Alarm"                       | L. Ritter       |
| "Caught in the Act"           | J. Savage       |
| "Production"                  | K. H. Westgate  |

##### SECOND (EQUAL)

|                                 |                |
|---------------------------------|----------------|
| "The Winner"                    | Rev. K. A. Fox |
| "Fairies' Flowers"              | R. Gregory     |
| "Native, Goroka"                | R. MacLennan   |
| "Owls"                          | D. Payne       |
| "Golden Wings"                  | R. Peterson    |
| "Emergence of Gum-Emperor Moth" | E. Rotherham   |
| "Burnt Rush Pattern"            | O. A. Sims     |
| "Cotoneaster"                   | W. A. Stow     |
| "Coming of Age"                 | J. N. Thompson |
| "Pouring Molten Gold"           | R. C. Twomey   |

##### HIGHLY COMMENDED

|                                   |                    |
|-----------------------------------|--------------------|
| "Humility"                        | E. J. Bound        |
| "Cactus Garden"                   | J. Crosbie         |
| "Caledon Bay Headman"             | Rev. A. F. Ellemor |
| "Hearken! the Palms are Singing"  | Rev. A. Ellison    |
| "Burning Lime"                    | Rev. K. A. Fox     |
| "Regal Lilies"                    | M. Franklin        |
| "The Blue Intruder"               | M. Franklin        |
| "Peasant Doll"                    | F. P. Hion         |
| "Castle of Chillon"               | E. A. Jeffers      |
| "Fuschia Heath"                   | B. Jessop          |
| "Wattle"                          | B. Jessop          |
| "Young Heron"                     | J. M. Low          |
| "Bougainvillea"                   | L. McDowell        |
| "Contours in Ceylon"              | J. A. F. Miller    |
| "Glory Hole, Yarrangobilly Caves" | B. E. Moikentin    |
| "High and Free"                   | A. C. Nicklen      |
| "They Toil Not"                   | G. Oyston          |
| "Strawberries"                    | D. Payne           |
| "Parodia Mutabilis"               | D. Payne           |
| "Dendrobium Speciosum"            | D. Payne           |
| "Sun Kissed"                      | R. Peterson        |
| "Beach Scene"                     | W. Webster         |
| "Prizewinners"                    | W. Webster         |

# Photographing Snakes and Reptiles

Reptiles fill most people with loathing, possibly because they slink along so silently and so close to the ground, appearing and disappearing like magic. It is therefore not to be wondered at that few people become conversant with their habits. But as subjects for keen photographers, reptiles share many of the dangers and thrills of mountain climbing. They are exciting, instructive, sometimes co-operative, more often not, usually very beautiful and quite often very dangerous.

**Equipment.**—First a few words about equipment. Most reptiles are small and therefore a camera focusing down to very small distances is essential. Since it is obviously impractical to measure with a tape the distance from camera lens to the head of an active, aggressive and venomous snake, a rangefinder or reflex focusing camera is imperative. Nearly all the photographs illustrating this article were taken with a 2¼" by 2¼" single-lens reflex, using extension tubes for really close-up work.

No telephoto lens was available, but it would prove extremely valuable for taking close-ups, particularly of deadly snakes as, when using my standard 3" lens and extension tubes, I was frequently working about nine inches from the subject—well within striking distance. Needless to say, I tried to keep one eye on the ground glass and one on the snake!

A twin-lens reflex has the advantage that the viewing lens is always at full aperture and hence the viewing image is bright and focusing made comparatively easy. Against this is the introduction of parallax which becomes serious when working at very short distances.

By **JOHN STREET**, A.S.T.C. (Sc), A.R.A.C.I.

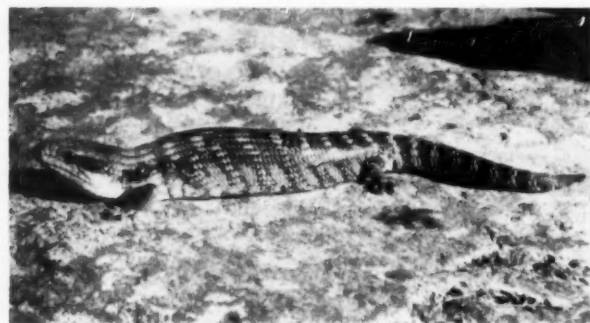
Also, it is impossible to observe the increase in depth of focus obtained by stopping down as made possible with a single-lens reflex camera.

Undoubtedly the very best camera for this type of work would be the Graflex Super D—a single-lens reflex having the advantage that focusing is done at full aperture and at the moment of exposure the diaphragm is automatically closed to a pre-selected lens opening.

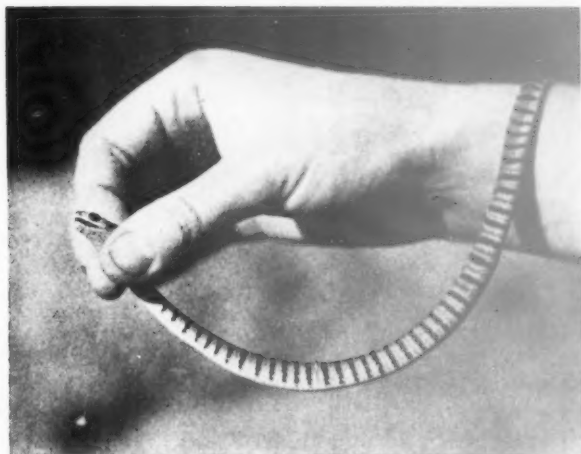
**Film Size.**—It is not always possible nor often is it desirable to approach too close to an angry snake, and frequently large diameter enlargements have to be made from very small portions of the negative; therefore I favour at least 2¼ by 2¼ inch negatives. Most of the illustrations reproduced are made from negatives of this size whilst several are from 3¼ by 4¼ inch negatives.

**Type of Film.**—Here we have to compromise between the advantage of a high-speed film enabling us to use fast shutter speeds to stop motion and camera shake as against the finer grain and bigger enlargements possible from a slow-speed emulsion. The Kodak Super-XX Film used for all my negatives has plenty of speed and surprisingly fine grain. The head of the Brown Snake is reproduced from a 9X enlargement on glossy paper and shows no grain.

**Technique.**—Before photographing any form of wild life, one should have some knowledge



**BLUE TONGUE LIZARD** (*Tiliqua nigrolutea*). Approximately 15 inches long, this is a slow, slothful reptile, entirely harmless to human beings. Very valuable pet to have in one's garden, as it eats slugs and snails. Note the excellent camouflage effect produced by the mottled pattern of the scales, which blends so harmoniously with the rock background.



BROWN SNAKES are not always brown: this specimen displays the yellow body crossed with black bars characteristic of young brown snakes.

of the subjects themselves in order that, firstly the creatures can be found, secondly, approached and handled in the correct manner, and thirdly, photographed whenever possible in a natural setting. In the case of snakes, it is doubly important to know your subjects in order to pay the dangerous ones the respect they warrant. On the other hand, you can take greater liberties and perhaps produce better photographs when you are certain that the snake rearing up in front of your lens is non-venomous or perhaps not a snake at all but merely a legless lizard so often mistaken for a snake. Also, you should remember that some snakes do not always present the same uniform appearance. Young Brown Snakes are frequently not brown but yellow, crossed with black bars—but their bite is just as unpleasant in spite of their youthful dress. Adult Copperheads very seldom have a copper-coloured head and may vary in colour from brown to black.

Books and museums are helpful whilst an expert friend is invaluable in acquiring this knowledge. Finally, always carry a razor blade and leather bootlace for a tourniquet and learn the approved method of treating snake bite briefly summarised as follows:

1. Apply tourniquet; loosen for 1 minute every half hour.
2. Scarify bite.
3. Suck venom from bite.
4. Give stimulants—tea, coffee, not alcohol.
5. Keep patient warm and awake, but do not walk up and down.

Subjects can be found almost anywhere. In summer reptiles are active, particularly in the early morning and late afternoon; during the hot midday they frequently take shelter. In winter they can be found hibernating beneath flat pieces of bark, stones, etc. Favourite spots are on elevated rock outcrops facing North; here they find dry, warm, hideouts. Very often when a large flat stone is lifted, revealing a reptile curled up in its winter sleep, it is cold and sluggish and can be photographed *in situ*, provided it is done quickly. Otherwise, it has to be captured and persuaded to pose. When handling skinks and geckos, never touch their tails, as these will invariably be shed by the little creatures as a defensive mechanism; although a new



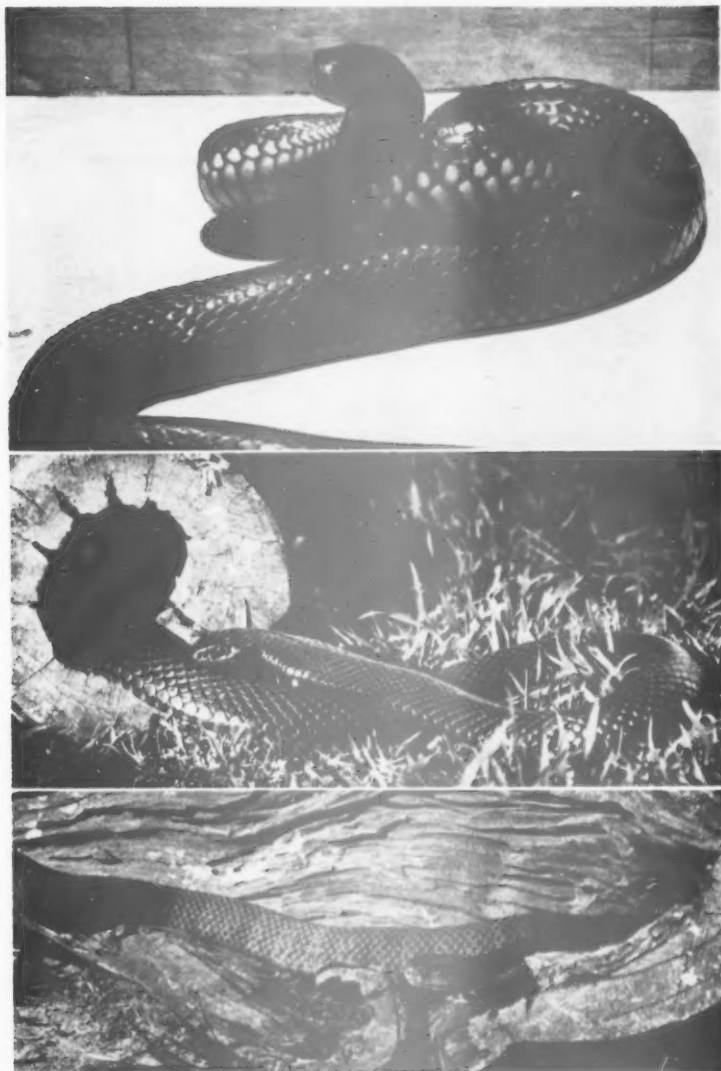
BROWN SNAKE (*Demiansia textilis*). Taken in brilliant sunlight on Super-XX. A 9x enlargement was made from a small portion of the negative, the sky being used as a background. The much-feared forked tongue is a sensory organ and not a weapon. Snakes bite and inject their venom through two grooved front fangs.



DEATH ADDER  
(*Acanthopis antarcticus*).



SHINGLE-BACK OR STUMP-TAIL. A harmless, sluggish reptile, easily captured and a "sitter" for the photographer.



(Top) A COPPERHEAD SNAKE, its powerful body drawn back like a compressed spring, prepares to strike at the camera. Copperheads vary from brown to black with a whitish belly. The 'copper' coloured head is not always present. Of the common Australian venomous snakes it ranks third after the Death Adder and Tiger Snake in the danger it presents to man. This specimen was placed on a table, teased to provoke it into adopting a striking attitude and flashed, using a PF14 bulb held above the snake.

(Centre) A BLACK SNAKE (*Pseudechis porphyriacus*), with its neck flattened and prepared to strike if necessary, decides to return to the safety of a hollow log at the approach of the photographer. A frequenter of swamps, it feeds on frogs and other aquatic creatures. Although venomous, it is not considered a deadly snake.

(Bottom) THE DEADLY TIGER SNAKE secretes the most potent venom of any snake in the world, over three times more powerful than that of the Indian Cobra; even so, injection of anti-venime is effective treatment for its bite. The Death Adder, having more effective poison injecting apparatus, is more dangerous to man.



**BROWN SNAKE STRIKING.** One of the most dangerous and aggressive of Australian venomous snakes. Many people have died as a result of his bite. These photographs were taken while my wife teased the specimen with a stick. It was about 4½ feet long. Exposure 1/200 sec., *f*/5.6, Super-XX.

one will grow, it takes time and your harmless little gecko will be without his chief means of escaping hungry hunters until he is again complete with tail.

Natural backgrounds such as sand, bush debris, logs, bark and rocks should be chosen if possible. Compare the photograph of the Tiger Snake in its plain natural setting to the much less satisfactory photograph of the Death Adder taken on a lawn.

I have found that direct sunlight is best for bringing out the brilliance of a reptile's scaly coat. Usually the background reflects sufficient light into the shadows but if not, a reflector such as a newspaper can be used.

Exposure should be full; under-exposure is fatal as detail is then very quickly lost. There is no place for dark dramatic black shadows in nature photography. Of course, over-exposure increases grain, and this has to be watched too. I have found 1/100 sec. at *f*/8 to give fully exposed negatives when working close up with a 1x extension tube. To guard against camera shake, a shutter speed of less than 1/100 sec. is not recommended although I have used 1/50 sec. quite often with satisfactory results when the light was bad. Remember that camera shake is more likely to be present when the subject is a darting brown snake, a few inches away, than when photographing a distant landscape!

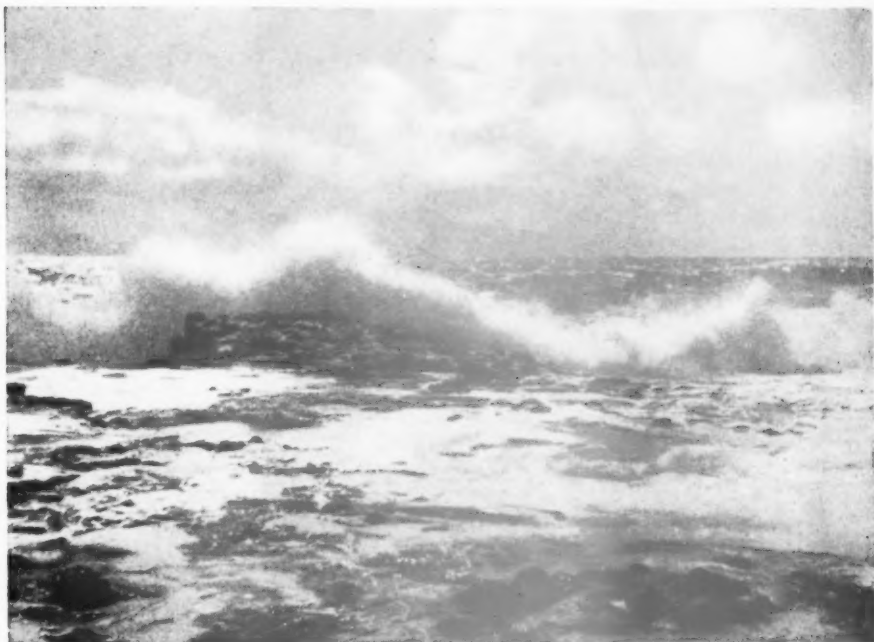
*Development.*—All my negatives are developed in Kodak D-23 Developer, chosen because it produces fine grain in a reasonably short development time and can be weighed out and mixed very quickly, since it consists of only two ingredients. Development time is shortened slightly to reduce grain and contrast and nearly all negatives are printed on F3 Kodak Bromide, developed in D-72 developer.

*Conclusion.*—Reptile photography is one of the most fascinating branches of picture making. Its demands are high, calling for advanced technical skill, unlimited patience, a knowledge of wild life and the expenditure of considerable physical effort in searching miles of bush for subjects.

Its rewards are many. Long happy hours in our lovely bush quietly observing all that passes by, an ever-increasing knowledge of a little-known and much misunderstood section of animal life—knowledge which enables us to replace fear with understanding of all that crawls.

Lastly, a new field of beauty is opened to us. Yes, reptiles are beautiful! A snake rearing to strike, half its length raised off the ground and its body retracted into a series of sweeping curves is the epitome of grace and a picture of exquisite beauty.





**F. Roper**

*After the Storm*

**PICTORIAL PHOTOGRAPHY**  
**IN**  
**WESTERN AUSTRALIA**

A PORTFOLIO FROM THE VAN RAALTE CLUB

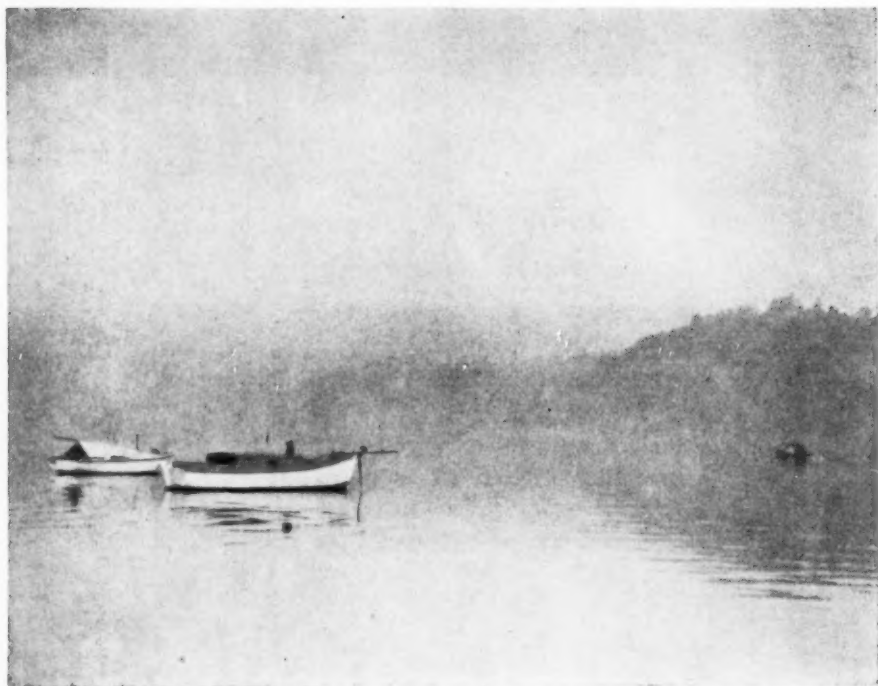
**H. C. Jones**  
*The Poxongorups*

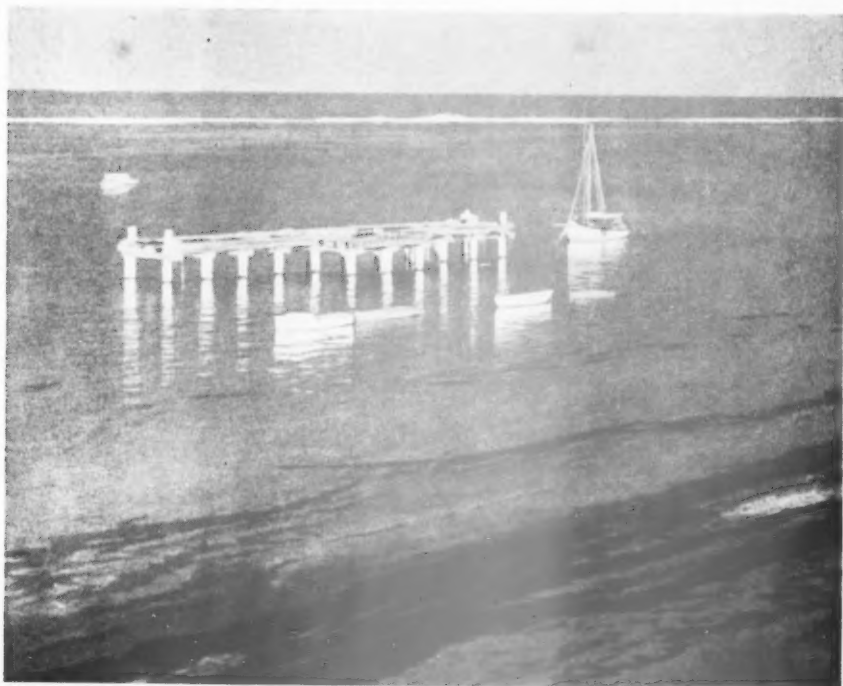




**F. Bunjé**  
*Bali Head*

**H. S. Lucraft**  
*Morning Mist*





**C. J. Tamblyn**

*Sunrise*



**H. E. Searle**  
*Garden Wall*



**J. M. Groom**

*Time to Mend*



# That Mount

A considerable amount has been written about the various processes that go to make a good picture—composition, lighting, the latent image, the negative, enlarging, prints, and the like—and no doubt you have read most of it. But have you ever thought that many a good print has been spoiled by poor mounting?

The finish and mounting of a picture is the final step of your artistry and should present your work in a favourable and tasteful manner. Carelessness and impatience at this final stage will reflect on the worker, that is you, and too often will lead to the rejection of an otherwise good photograph.

Check up on your methods and make certain that your work is presented in the most attractive and artistic manner.

There are three stages to consider, and each is of equal importance.

Firstly, there is the actual method of fixing the print to the piece of card. This appears to be remarkably simple but it is surprising how badly it can be done at times. Good clean mounting will enhance a print and make the most of its salient points, but careless presentation can spoil even the best of prints.

The dry mounting process is perhaps the most satisfactory method of mounting provided it is done properly, but it is difficult unless you have a dry mounting press. Paste seems to be a method most popular with amateurs but this can prove rather disastrous judging by the results that are seen from time to time. I prefer the use of a latex or rubber solution which, when dry, will rub off easily should any get in the wrong place.

Yet another method, used chiefly where the print is to be hung under glass, is known as "tipping on". The picture is stuck along the top edge only and allowed to hang on the mount.

I do not propose to deal with these methods more fully as they are described in detail in most of the books on general photography.

That disposes of the question of actually fixing the print to the mount. What about the second stage—the mount itself?

The first thing to consider is the purpose of this mount. It not only protects the print but—

By **RONALD TRENERRY**

and this is much more important—it isolates the print from its surroundings just as a frame separates a painting from the wall on which it hangs. The mount you use should be simple, free from any distracting pattern, and should enhance the subject that it surrounds. It is essential to ascertain, therefore, the best position for the print and how much space should remain around it.

Many workers seem to disregard this point and use 16 by 20 mounts for all their subjects. Since this size is the generally accepted standard at most salons and exhibitions its popular use is quite understandable, but, I think, the method is rather a case of hit or miss.

The safest and simplest way of checking that your print and your mount are in proportion is by applying the method taught in most art schools; that is, the fact that rectangles that have parallel sides and a common diagonal are identically proportioned. But do not be bound to this. Use it as a guide but not as a law.

The subject should be taken into account when deciding how much mount should surround the print. A low key study shows to better advantage on a wide mount because its strength and nature require space to prevent it appearing cramped and overcrowded. High key work, on the other hand, is generally better with a narrower surround to minimise the possibility of the print becoming lost and diluted. There may be occasions, of course, when, to add to its idea of delicacy, a high key print should be placed on a large mount. Such a decision is often a matter of personal choice.

Before making the enlargement then, you should consider the size of the mount you intend to use and the relationship of the mount with the finished picture.

The generally accepted principle is to have the side and top margins of equal width and let the bottom look after itself as long as the greatest width is at the bottom. Usually there should be half as much again at the bottom as there is on any of the other three sides. For example, if the margins at the top and sides

are two inches respectively, the margin at the bottom should be three ins. When the top and bottom are equal in width the print appears to have slid down past the centre of balance and seems to need support. This can be overcome by drawing a line across the top of the mount and part of the way down the sides. This line should be about  $\frac{1}{4}$  inch or so from the edge of the print. But try not to squeeze the print towards the top of the mount just to get the extra 50% in the width at the bottom.

Many amateurs believe that a vertical print will gain preference over a horizontal one. I do not think this is so. But I believe that this is the reason why some 75% of the horizontal prints are placed on vertical mounts. This is, of course, quite permissible but if it is done the print should be lowered to avoid the extreme variation between the widths at the top and bottom.

I recently attended a meeting where prints were exhibited for criticism. One print was mounted in such a way that the top and side surrounds were about  $\frac{1}{2}$  inch wide while the bottom portion measured some seven or eight inches. The club wag remarked that 'there was plenty of room to stick on a decent calendar'. Seriously though, that was the impression generally received from this particular print, and this explains why the picture had been rejected previously.

Some amateurs object to a ruled line around a print. But frequently such a line puts a finishing touch to the isolation of the picture. If lines are drawn, however, they must be perfectly simple and plain. Any attempt at "fancy-work" will draw the attention away from the print and on to the mount itself thus defeating its object. There is a much to be said in favour of these lines. If a print is dark and contains a large amount of dominant black area a line will balance the extreme contrast between print and mount by forming a "step" between the two. The lines should be at least  $\frac{1}{4}$  or  $\frac{1}{2}$  inch from the edge of the print; the heavier the line the further it should be from the print itself. Also the lines should never be as dark as the darkest tone in the picture.

The last stage is the placing of the title and signature. This final touch shows the taste of the author and his attitude towards his work. Here, as in all things photographic, simplicity should be the keynote. Complicated styles and

monograms should be avoided at all cost. The written signature should be plain and placed on the mount so that the writing finishes in line with the right-hand edge of the print. Similarly, the title should be written so that it starts in line with the left-hand edge and on line with the signature. Heavy formal writing or printing is out of place, but all the writing should be legible without being conspicuous. Of course, the title and signature must never be written on the print itself.

So you see, no matter how good in composition or how perfect in technique a print may be, its chances of success can be endangered seriously if it is not presented in a balanced and appropriate manner.

## Forthcoming Salons and Exhibitions

|   | Approx.<br>Closing Date |
|---|-------------------------|
| <b>Arizona State Fair of Photo., Phoenix, Ariz., U.S.A.</b><br>Information from: Miss Agnes Holst, Department of Photography, Arizona State Fair, Phoenix, U.S.A.   | Oct. 24                 |
| <b>Blumenau Foto Club Inter. Salon.</b><br>Information from: Foto Club Blumenau, Caixa Postal 248, Blumenau, Santa Catarina, Brazil, South America.   | Oct. 15                 |
| <b>Chicago Inter. Colour Slide Exhibition. C.T.</b><br>Information from: Arthur Papke, 4109 Gilbert Avenue, Western Springs, Illinois, U.S.A.   | Oct. 18                 |
| <b>Hong Kong Photographic Salon.</b><br>Information from: Mr. Kaan Se-Leuk, A.R.P.S., Hong Kong Photographic Society, C/o Hanching Co. Ltd., 32 Bonham Strand East, Hong Kong, China.   | Oct. 18                 |
| <b>International Colour Print Exhibition. C.P.</b><br>Information from: Mr. L. C. Codd, The Colour Group, 23 Manchester Square, London, W.1, England.   | Oct. 11                 |
| <b>International Salon de Arts Fotografico en Mexico.</b><br>Information from: Sr. Secretario del Primer Salon Internacional de Arts Fotografico en Mexico, Club Fotografico de Mexico A.C., San Juan de Letran No. 80, (des Paso), Mexico 1, D.F.      | Oct. 15                 |
| <b>International Salon of Pictorial Photography of the Republic Dominicana, Ciudad Trujillo. C.T.</b><br>Information from: Juan U. Garcia, Sec., Rosa Duarte (29, Altos), Ciudad Trujillo, Dominican Republic.  | Oct. 12                 |
| <b>Mississippi Valley Colour Salon. C.T.</b><br>Information from: E. & A. Tucker, 3625 Carter Avenue, St. Louis 7, Mo., U.S.A.  | Oct. 23                 |
| <b>Santa Barbara Salon of Nature Photog. C.T.</b><br>Information from: Wm. A. McBride, 1222 1/2 State Street, Santa Barbara, Cal., U.S.A.   | Oct. 18                 |
| <b>Singapore Art Society.</b><br>Information from: Tok Khoo Seng (Sec.), C. British Council Centre, Stamford Road, Singapore, Malaya.   | Oct. 1                  |
| <b>Southport Annual International Exhibition.</b><br>Information from: D. S. Moran, A.R.P.S., 89 Hawkshead Street, Southport, England.  | Oct. 13                 |
| <b>Southampton C.C. Photographic Exhibition.</b><br>Information from: Exhibition Secretary, 30 Carlton Crescent, Southampton, England.  | Oct. 7                  |
| <b>United Provinces Amateur Photographic Association. C.T.</b><br>Information from: S. H. H. Razavi, Hon. Gen. Sec., United Provinces Amateur Photographic Association, 63 Yashpur, Allahabad-3, India.   | Oct. 15                 |
| <b>Victoria Monotone and Colour Transparency Salon. C.T.</b><br>Information from: For Prints to: Jas. A. McVie, A.P.S.A., 2171 Bartlett Ave., Victoria, B.C., Canada. For Colour Slides to: Irvine Dawson, 680 Victoria Avenue, Victoria, B.C., Canada. | Oct. 18                 |
| <b>Wildlife Photographic Contest.</b><br>Information from: Commission of Wildlife Photography, Conseil International de la Chasse, 5 Rue de Bourges, Paris 16, France.  | Oct. 1.                 |

# Review of June Portfolio

I have always fancied magpies from the photographic aspect—and that being so, I doubt whether I have ever seen a couple of these young friends in a better setting than we see them portrayed in E.R.R.'s cover subject for June. His picture is entitled *Spring*—which seems a trifle out of season but perhaps the Editor has sought to cheer us up with the promise of warmth to come. The photography of birds, even young ones, is difficult enough, but even greater is the problem of capturing them in a pleasant pictorial setting. In this instance the stout supporting branch (by way of a perch) and the bloom-covered branch coming in from the right form the perfect frame. There is only one minor comment that I would make—I would have preferred to see omitted that little straight branch down the left margin; its inclusion was, of course, beyond the control of the photographer, but at the same time it will be noted that its presence tends to give a cramping touch to that side of the picture.

The album "The Appeal of Low Key" must have been of special appeal to those favouring the heavier type of print. Many workers come within this category nowadays and they are producing some really remarkable work—which tends to indicate that those who never try work without a great flood of noonday sunshine are likely to be missing a great deal.

M.F.'s introductory photograph *The Struggle* suggests an excursion into the fantastic; the title is well chosen yet hardly necessary, for the print itself tells the story of the threatening grip of some constrictive element. The composition is first-rate, especially the trimming being particularly well handled with the main uprights slightly on the slant and the vine reaching upward to form a centre of interest from a commencing point just clear of the corner. Note, too, how the strong edge-lighting conveys a good feeling of the third dimension, and finally, how the overall low tone and dominant solids convey a sense of commanding force—this would be completely lost with some more direct type of lighting.

Almost the exact opposite in the way of approach is demonstrated by the same photographer's *Sun Sculpture*. The motive of this picture is admirably conveyed by the low key treatment—no mystery here, for one realises at a glance what has been represented.

The idea of a twisted trim was wisely decided upon in order to develop a good feeling of movement in the curves; these are attractively highlight and displayed just sufficiently as they move from right to left and end in a feathery softness rather than in some very definite hard line. At the same time, the cunning shadow, apparently cast by a second tank, relieves the monotony and repetition that would have occurred had the whole of the corrugations been included.

In the past I have frequently complimented nature's elements on their ready co-operation but on the present occasion—A.L.G.'s *Where Swept the Forest Fire*—I feel that the cloud values really worked overtime. Here the arrangement effectively commences with the changing low-toned curves of the foreground, moves on to the distant horizon with its dead leafless trees, and then dramatically encounters those clouds which seem to be rushing over the rise and away off to the left. By their upward sweep they convey the speed of their advance, suggesting that a windy partnership has driven the flames on their relentless,

By KARRADJI

irresistible course. Before leaving this print, note the well-chosen proportions respectively of land and sky.

A very successful print in a much quieter mood is J.R.H.'s *Poplar Grove*. Poplars (and rightly so) normally have a great appeal for the photographer and quite often they are worth taking; on the other hand, strangely enough, they are apt to be placed in situations where they help considerably. This subject was photographed from a viewpoint that could not have been bettered while every element contributes its share to a satisfying result: the radiating plant lines coming straight towards us and leading off to the right; the main mass of the poplars concealing the glare of the setting sun, yet permitting it so perfectly to illumine the under-edges of the soft clouds; and finally, the general broadness of scope suggestive of the bigness of nature. Before we leave this print I would like to point out two apparently minor matters which play a big part; these are, respectively, the little patch of cloud along the top edge, and that little strip of highlight road or clearing in the middle distance. The absence of the first-named would have left us with a feeling of empty sky; absence of second-named would have made the distant hill an eventoned characterless mass into which would be merged the shapes of those all-important poplars.

Textures in rope possess a never-failing appeal for the photographer. However, success is by no means automatic, and L.J.D. has done well with his version of *Texture in Rope*. The elements of success are quite clear after a few moments study—and they are mainly due to the well-advised twisted trim. This has brought the far line of rope parallel to the top margin to provide a degree of stability and also a starting point for the ends of the rope which drape gracefully downwards towards the bottom-right corner.

The supports of wharves and bridges are a class of subject matter of considerable appeal to the amateur but once again success does not come easily. C.J.H.'s *Repetition* is unusually attractive and certainly holds the attention of the beholder; the interest is well framed by dark verticals to either side and the swift movement of converging highlights and shadows carries the eye irresistibly to the final conclusion. The latter was well placed in a central position because of the varied nature of the foreground interest; those few spears of light advancing from the bottom-left corner break up the even tone in that area and contribute most effectively to the general feeling of movement.

A.J.A.'s *Fugitive* introduces a print with unusually dramatic approach. The lighting has been excellently managed with a view to bringing the highlights on to the features exactly where they are required; that rim lighting down the right cheek is certainly suggestive of the sudden flashing of a powerful light on the face of a fleeing fugitive. The left-hand light source is softer, indeed as it should be. Finally, the pose suggests movement momentarily checked. A point of compositional interest is the amount of space allowed to the right—this also contributes to the feeling of movement.

I suppose that it is some frustrated desire for adventure that makes subjects such as L.W.H.'s *Two at Rest* of strong personal appeal to me. The trimming is well

I think I might well conclude on the note that the current collection is a first-rate one and should provide incentive to others to go and do likewise. These low key effects are by no means the easiest to carry through successfully but the reward is correspondingly greater. Moreover, the search for subject matter is likely to be more lengthy and, when located, may prove a greater test of the photographer's technical ability.

|  | SEPTEMBER, 1953 | Approx.<br>Closing Date | Mexican International Exhibition.<br>Information from: Club Fotografico de Mexico,<br>Apartado Postal 1632, Mexico I, D.F. Mexico.   | Sept. 1  |
|--|-----------------|-------------------------|--|----------|
| <b>Admiralty C.C. and Rath Inst. Ph. Ex.</b><br>Information from: Mr. J. R. H. Cade, Hon. Ex-<br>Secretary, 25 Upper Boro' Walls, Bath, Somersetshire,<br>England.                         |                 | Sept. 16                | <b>Mississippi Valley Salon. (C.T.)</b><br>Information from: E. A. Tucker, 3625 Carter Avenue,<br>St. Louis 7, Mo., U.S.A.   | Sept. 25 |
| <b>Brussels Inter. Ex. of Photographic Art, Royal<br/>Museum of Arts and History.</b><br>Information from: Mr. Mce. de Vaivre, 4 Rue des<br>Tongres, Brussels, 4 Belgium.                  |                 | Sept. 25                | <b>Pittsburgh All Colour C.C. (Inter.)</b><br>Information from: L. F. Marks, 6327 Bartlett Street,<br>Pittsburgh 17, Pennsylvania, U.S.A.                                  | Sept. 25 |
| <b>Cleveland Salon.</b><br>Information from: Mrs. Mary J. Matherson, 12317<br>McGowan Avenue, Cleveland 11, Ohio, U.S.A.   |                 | Sept. 19                | <b>Southern Rhodesia Inter. Ex. of Photography</b><br>Information from: The Hon. Secretary, Mashonaland<br>P. Soc., P.O. Box 2038, Salisbury, Southern Rhodesia.           | Sept. 20 |
| <b>Chicago International Salon. (C.T.)</b><br>Information from: Miss Mary Able, Secretary, 2617<br>Hartell Street, Evanston, Illinois, U.S.A.  |                 | Sept. 26                | <b>Salon International de Fotografias Artisticas</b><br>Information from: Foto Club Argentino, Parana, 631<br>Buenos Aires, Argentina, S.A.                                | Sept. 30 |
| <b>Goulburn International Salon of Photography.</b><br>Information from: Salon Secretary, Goulburn Inter-<br>national Salon, Suite 3, Halsbury House, Montague<br>Street, Goulburn, N.S.W. |                 | Sept. 18                | <b>Slovenia International Salon of Photography.</b><br>Information from: Secretary, Foto-in Kinaomaterska,<br>Ljubljana, Lepi Pot 6, Jugoslavia.                           | Sept. 15 |
| <b>Ghent International Salon.</b><br>Information from: Julien Tack, Secretary, Nieuwland<br>37, Ghent, Belgium.  |                 | Sept. 21                | <b>Subalpina Pictorial Exhibition Turin.</b><br>Information from: Societa Fotografia Subalpina, via<br>Bogino 25, Torino, Italy.   | Sept. 5  |
| <b>Houston Exhibition.</b><br>Information from: Katherine Wray, The Museum<br>Fine Arts, Houston, Texas, U.S.A.  |                 | Sept. 15                | <b>Swedish Master Competition.</b><br>Information from: Swedish Master Competition, Box<br>3221, Stockholm 3, Sweden.  | Sept. 1  |
| <b>Irish Salon of Photography.</b><br>Information from: Geo. McLean, Exhib. Secretary, 11<br>Hume Street, Dublin, Ireland.   |                 | Sept. 8                 | <b>Tottenham C.C. Annual Exhibition.</b><br>Information from: R. Durrant, 2 Landseer Road,<br>Holloway, London, N.19, England.   | Sept. 13 |
| <b>Lancashire and Cheshire Ph. Union Ex. of<br/>Photography.</b><br>Information from: W. Ashton, 296 Colner Road, Burnley,<br>Lancashire, England.   |                 | Sept. 10                | <b>Tulsa Col. Slide Exhibition. (C.T.)</b><br>Information from: Ruth Canaday, 1779 S Victor, Tulsa,<br>Oklahoma, U.S.A.  | Sept. 30 |
| <b>Puyallup (MC) Exhibition (N.W. International<br/>Photographic Salon).</b><br>Information from: Western Washington Fair Associa-<br>tion, Puyallup, Washington, D.C., U.S.A.             |                 | Sept. 3                 | <b>Uruguayo Photographic Exhibition.</b><br>Information from: Exhibition Manager, Ricardo<br>Algorita, Villegas, Pablo de Maria No. 1108 1/2 D.P.,<br>Montevideo, Uruguay. | Sept. 15 |
| <b>New York State Museum Salon of Nature<br/>Photography. (C.T.)</b><br>Information from: W. J. Schoonmaker, N.Y. State<br>Museum, Albany, N.Y. U.S.A.                                     |                 | Sept. 10                | <b>Western Ontario International Salon of Photo-<br/>graphy</b><br>Information from: A. E. Adams, Salon Chairman, 923<br>Maitland Street, London, Ontario, Canada.         | Sept. 5  |
| <b>New Zealand International Salon (Waikato<br/>Photographic Society Inc.) (C.P. and C.T.).</b><br>Information from: H. A. Larsen, Hon. Secretary, P.O.<br>Box 324, Hamilton, New Zealand. |                 | Sept. 1                 | <b>Zaragoza Salon.</b><br>Information from: Soc. Sociedad Fotografica de<br>Zaragoza, Plaz de Sas 7, Bajos, Zaragoza, Spain.   | Sept. 15 |
|  |                 |                         | <b>Zagreb Inter. Ex. of Artistic Photography.</b><br>Information from: Fotoklub Zagreb, Box 257,<br>Zagreb, Yugoslavia.  | Sept. 1  |



# Review of Contest Entries

|                                  |     |
|----------------------------------|-----|
| NUMBER OF ENTRIES .. ..          | 134 |
| (A/S 24, B/S 27, A/O 22; B/O 61) |     |
| NUMBER OF COMPETITORS .. ..      | 54  |
| NUMBER OF NEW COMPETITORS .. ..  | 5   |
| NUMBER OF PRIZE AWARDS .. ..     | 24  |

*C.A.A., Willoughby.*—"Golden Glory" shows attractive print quality but apart from that does not appear to have offered you very much. The cloud formation is lacking in composition and the figures lost in shadow—a lower viewpoint would have remedied the latter trouble.

*H.W.A., Launceston.*—Welcome to the contest and congratulations for HC at first appearance—your technical work is first-rate. "Holiday Mood" is a very pleasing little picture and a happy souvenir of the occasion. "Peaceful Water" is more in colour vein; otherwise the type of subject rather out of favour to-day owing to the difficulty of obtaining any kind of composition with creek and gorge scenes.

*A.J.A., Port Kembla.*—HC for "Conversation Piece" but we feel that much more could have been made of the material offering; the setting is quaint but interest is lost when the onlooker is unable to see the youngsters' faces and the lively expressions one would naturally anticipate. The idea is worth trying again with a greater degree of animation. The character portrait is good technically but the type of thing we should have preferred to see photographed out of doors rather than under studio conditions.

*A.R.A., Armadale.*—Welcome to the contest and full marks for Second (Equal) award at first appearance. "Enlightening Morn" can be considered as a very delightful and delicate piece of atmospheric work though we suggest that the mooring post (and its reflection) be toned down somewhat—rather emphatic at present.

*K.L.A., Paddington.*—We could not resist the unconventional "Portrait of Betty".

*J.E.B., Buranda.*—Prizewinning print (a pattern study of the heads and beaks of pelicans) is certainly novel but a pity it was not a little bit sharper. Of the two landscapes we prefer "Undulating Slopes" which is a pleasant enough arrangement; try for a stronger print and take a slight trim from the left. "Misty Hills" did not offer a great deal as regards photography though the view is certainly delightful. "Young and Hopeful" is on the empty side—this sort of thing should really be photographed at close quarters.

*E.C.B., Haberfield.*—HC for each of your three interesting pictures. "Thou Little Child" is the best—an unusual and compelling arrangement though we would suggest elimination of the highlight posts in the background. "Bubble Reflections" nicely recorded but the youngster looks somewhat uncomfortably posed. The picnic subject is mainly of personal interest.

*J.B., Waverley.*—Pampus subject is one of the over-popular ones and is not very strong in general appeal unless some special arrangement can be achieved productive of a composition likely to hold our interest. For your album we would suggest an inch and a quarter trim from the foot.

*I.H.C., Hamilton.*—"Surf" is our preference in your group as this possesses some feeling of movement supported by a good tonal range. The interest seems too distant in "Evening Shadows" but apart from that the appeal is rather slight once the sunset colours are reduced to black and white. The mountain subject seems to be rather heavily treated—looks as though it had promise at closer quarters and under more suitable lighting conditions. "Summer Relief" must be considered of souvenir interest only.

*L.T.C., Black Rock.*—Your quartet shows attractive print quality and some promise generally. The best in our opinion would be "Left at the Ebb," the close-up version. "Cliff-top Path" is a fair arrangement but would be better without the inch or so of eroded clay in the foreground. "Sea Urchins" seem to be rather distant and not very happily posed as a group.

*F.J.C., Auchenflower.*—Landscape material selected seems rather complicated resulting in some lack of unity; moreover, both prints have a greyness suggestive of unsafe working conditions. "Evening Reflections" is the better of the two, but generally speaking we recommend you to look for motives of simpler type. "Morning Mood" is pleasant enough as an atmospheric subject but weak as a composition owing to the prevalence of horizontal elements.

*R.F.C., South Hurstville.*—We rather liked your prizewinning print on general grounds; unfortunately, the youngsters did not quite enter into the spirit of what was required of them. Substantially improved technique is indicated in the other two entries but at the same time we would hesitate to agree that the element of personal interpretation entered into either picture.

*E.G.C., McCrae.*—The open entry is strong in general appeal—a pleasant atmospheric effect but 1/200 sec. was hardly speedy enough to hold the motion. On the other hand, diffusion of swiftly-moving objects is sometimes a good idea but hardly against an already softly-diffused background. Set subject entry is a successful little picture with plenty of animation supported by superior technique.

*J.D., Mildura.*—"Mermaids" is all right as far as it goes but once again the appeal of back views is far from strong. The importance of the figures could be developed by taking a trim of about an inch and a half from the foot and darkening the balance to middle tone with a view to providing something of a definite base; once this has been done, the water will assume a greater degree of importance.

*A.K.D., Lindfield.*—The idea of "Family Footprints" was all right but this motive has been lost in a mass of distracting material, so much so that all the elaborate flashing could hardly be expected to save the day.

*A.D., Bendigo.*—"Fun at the Fair, No. 1" is the best of yours but this requires considerable simplification as you will notice in the reproduction when it appears. The Murray River subjects are attractively recorded but of souvenir interest only.

*F.L.E., Narromine.*—Congratulations on the ingenious use of the subject matter from two different viewpoints; however, one version is very much better than the other—namely the prizewinner.

*H.A.F., Port Kembla.*—Welcome to the contest and congratulations on two listings at first appearance. "The Old Waggon" is the better of the two thanks to good atmosphere and nice decorative interest in the foliage. For your album take a trim of an inch and a half from each side, thereby bringing out the wheel and cloud formation to a stronger degree of interest. "Autumn Landscape" is more conventional and treatment rather on the contrasty side.



*B.L.G., Ashfield.*—"Park Fishermen" is the better of your two set entries but the subject is rather broken up by scattered highlights with the result that the principal subject matter tends to be dominated by the other textures. "Drums" was photographed too straight-on and in consequence we have no particular compositional arrangement. The other HC entry was generally well-handled; for your album we suggest trims of half and inch from the right and an inch and a half from the left.

*J.P.G., Sunshine.*—"Butch" is the best of yours—a whimsical little picture conveyed in a very satisfactory tonal range; the other one is rather strained and too formal in arrangement generally. "Points West" suffers from having all the interest in the left-hand side while the decorative tree tends to be at variance with the mechanical nature of the remainder.

*K.J.G., Rose Bay.*—Welcome to the contest. A very fair result with your veteran V.P.K., but rather general in scope. This is the type of picture that is satisfactory in colour but far from strong in general interest when reduced to black and white.

*B.H., Belmore.*—Substantially improved technique is noted in your current entry; nevertheless we feel that a subject such as a bushwalker would be more sympathetically photographed out-of-doors in natural conditions rather than with an artificial light set-up.

*B.I.H., Rockdale.*—Welcome to the contest. Work nicely presented and of very fair technique. The subject matters selected tend to be amongst the over-popular ones and are not very strong in general interest. "White Wings" appears to be the better but we consider that the right-hand yacht tends to upset the balance and might well be trimmed away. The landscape can be considered satisfactory enough along conventional lines. It tends to be somewhat one-sided and might be better included in your album as a tree grouping with a trim of about three inches from the left.

*F.P.H., Thornbury.*—Generally pleasing as an outdoor portrait yet hardly novel enough to gain the eye of the judge in a contest of this type.

*B.J., Wollongong.*—"Relaxing" is best of yours but the handling (apparently along candid lines) is not as good as it might be; you have a good model here who should be kept in mind for future photography. The other two portraits are first-rate technically but mainly of personal interest. Somewhat similar remarks to the group.

*T.P.K., Bondi Beach.*—Certainly your very superior technique tends to carry your prints towards the top regardless of their subject matter. This particularly applies to the two beach portraits both of which represent striking results; unfortunately neither subject matter is very strong in general appeal. "Childhood" is pleasant enough but it still remains something of a problem as to how to obtain satisfactory compositions with these elongated shadow types of subject.

*D.G.L., Roseville.*—Hearty congratulations on four entries, four listings. This happy state of affairs can be attributed to your bold approach to subject matter and good rich image quality. The tree study is perhaps the best though the principal tree is somewhat centrally placed leading to a second exit along the left margin. "At Rest" really had greater possibilities but we feel that the cart was far too strong an accent amidst so much other detail. "Dusty Bridge" strikes us as more of a pattern picture than an atmospheric one. We would suggest that the arrangement be simplified by substantial trims from top and left. The sheep subject is nicely recorded along formal lines.

*M.E.L., Mosman.*—Wavelet subject is an interesting result with your Retinette though exposure appears to have been unduly brief with  $f/16$  so late in the evening. Your outlook is promising.

*F.L., Toorak.*—"A Spring Idyll" is easily the best of yours but we would suggest a somewhat darker print and a substantial reduction of the highlights of the water lily leaves—would have made a first-rate colour subject. "Sunlit Waters" conveys a good feeling of light but some accent was required if our interest is to be held. In the absence of an interesting cloud formation the silhouetted tree subject did not offer you very much.

*K.M., Lanneston.*—"Railway Gang" subject mainly of incidental interest—hardly pictorial. Lighting conditions and technique were hardly up to the mark for the gorge subject.

*G.H.M., Mildura.*—Current entries mainly of personal interest, the subject matters being far from strong in general appeal. "The Road Home" might be considered the best.

*M.J.M., Mildura.*—Quaint little picture but mainly one of family appeal.

*T.M., Edmonton.*—The prizewinning entry is easily the better of your two, the impression of the scene being excellently conveyed. The other print is hardly up to your recent standard being mainly of personal and snapshot interest.

*N.J.M., Tempe.*—First-class action subject on the harbour recorded with very satisfactory technique. Lighting conditions were rather flat—this is the type of subject that requires dramatizing.

*K.M., Haberfield.*—A nice print but one of the over-popular subjects. Interest would be improved by trims all round with a view to reducing the amount of sky and vegetation.

*N.O., Cardiff.*—General decorative feeling and very superior quality carried "Survivors" through to the award list.

*S.G.P., Abbotsford.*—HC for "Monaro Landscape"—a very pleasing result that would probably achieve a greater degree of success in the applicable set subject.

*A.H.R., Bondi.*—HC for "Megalong Valley"—an attractive print but approach generally very formal with the tree set right in the middle of the frame.

*A.G.R., Battery Point.*—Congratulations on the queer landscape—a most mysterious effect. We believe that this would be better with a trim of about an inch from the right as the slight impression of distant settlement tends to take away something of the mystery. The child study would come next but we feel that something more is required than the straight up and down figure. The landscape is the type of subject that calls for dramatization and we would therefore recommend a darker print together with an inch and a quarter trim from the foot. We are pleased to note your developing outlook generally.

*R.R., Moonee Ponds.*—You are certainly carrying on with the good work; the prizewinning print is striking evidence of just what can be done with simple subject matter supported by superior technique. "Off the Ground" is rather spoilt by background material. "Week-end Sailors" is likewise satisfying both as regards technique and print quality.

*J.R., Hazelwood Park.*—HC for "Door Design"—would make a good enlargement somewhat darker in tone. "Between Two City Buildings" would come next but better without the highlight wall to the left. The other two did not offer you a great deal; "Summer Scene" is the better using the right-hand half only.

*D.M.S., Scone.*—Of your two we prefer "This Very Earth" but seeing that this is the title there seems to be far too much sky and a substantial trim is suggested with a view to keeping the interest on the ground. The silhouetted landscape is interesting but the cumulus formation seems to be out of keeping with the general mood and caption.

*B.H.S., Wellington.*—Set subject entry nicely recorded with first-rate technique but is a subject mainly of family interest.

*R.W.S., Albury.*—Set subject entry generally appealing with a good movement and atmospheric feeling. We recommend the elimination of the seated boy to the right—he is far too dominating.

*R.A.S., Newtown.*—Award print generally an attractive result by virtue of the very unusual cloud interest—a very pleasant change from the formality and repetition so often seen. "Winter's Grey Day" would come next but we should certainly eliminate the Norfolk Island Pine as being out of keeping with the mood generally. A half-inch trim from the foot might be taken with advantage. The other two are excellent technically but of record value only.

*E.F.S., Hampton.*—Congratulations on the four listings with four prints submitted. The cog picture is outstanding in technique and powerful approach; also skilful use of toning. "Holiday Mood" would come next but we doubt whether the inclusion of the left-hand youngster was really necessary. The two landscapes are pleasing enough as far as they go. "Three Sisters" would presumably be the better though personally we have never been completely happy about scenes involving Australian and overseas trees in the same frame.

*C.T., Paddington.*—The character portrait is the best of yours; it was hardly considered to be applicable as a set subject entry so we transferred it to the open with satisfactory results. Of the other open entries "Twins" is the best, though it might have been better

with a softer type of lighting and some background interest. The other three did not offer you very much. The rainy day scene would perhaps be the best—a good impression but technique indifferent. The set subject entries hardly conveyed that which we had in mind. The cockatoos' cage at the zoo is the best but unity should be gained by drastic trimming. The notice board subject is a good "gag" shot with which to conclude a holiday album. "Holiday Steps" is little more than a snapshot—a rather over-enlarged one at that.

*K.J.T., Scone.*—"Dramatique" gained First (Equal) award for a scene of richly-recorded evening landscape. The other one was rather conventional; the middle distance looks more promising to our way of thinking. "Low Tide" shows nice print quality but the arrangement tends to lack unity and the motive generally is rather obscure. What would you think of an inch and a quarter trim from the left and about an inch from the top?

*G.W., Belair.*—Of your quartet "Stocking up" is the best but the arrangement tends to be one-sided. We would trim away all from the left as far as the flag; also perhaps a little from the foreground. "Toll of the Flood" would come next but the print is very flat; this is the type of subject that needs a fair amount of control work to strengthen the principal motive. You should also take a trim of a couple of inches from the right. The sunset pictures are on the heavy side, "Sunset" being the better.

*K.H.W., Strathfield.*—"Room Service" seems the best of yours—but it was a pity to let the omelette and tea go cold! The other two are mainly in the nature of holiday souvenirs.

*M.J.W., Elmhurst.*—"The Farmer" is the better of your two—this would stand a darker print with a view to obtaining better texture on the sunlit side. "Red Gum" is nicely recorded but tends to be overcrowded as a subject.

## The 'A.P.-R.' Photographic Contests

**Two-fold Object.**—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

**Who Can Enter?**—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

**Company Employees Not Eligible.**—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

**What Subjects?**—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published—or likely to be published within three months—in any other photographic magazine. Each photograph must be titled.

**How Many Entries?**—Limit is four per subject, i.e., eight per competitor. Make "little and good" your motto.

**Technical.**—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitized Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

**Size of Prints, etc.**—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

**Judging Copyright.**—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

**Full Details Essential.**—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where beginner's prints in smaller sizes are unmounted, each must be typed on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single Christian name, not merely initials.

**Standard Entry Forms.**—Available from the Contest Editor and should be utilised—write for a supply.

**Address for Contest Entries.**—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australasian Photo-Review*, Box 2700, G.P.O., Sydney.

**Forwarding Instructions.**—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—1st Floor, 386 George Street—marking their prints accordingly.

Do not seal packets—it renders them liable to postal penalty.

**Read the above Conditions carefully.** Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

## RENEWAL OF 'A.P.-R.' SUBSCRIPTIONS



*Your co-operation is requested*

**W**ith a view to increasing efficiency in publication it has been decided to separate all matters affecting A.P.-R. subscriptions and their payment from the regular Company Accounts.

It is also desired to bring all subscriptions on to a common expiry date, namely the 31st December, in each year, and thereafter renewal of subscriptions will only be accepted on the basis of a calendar year, i.e., for the twelve issues January through to December.

In order to give effect to this policy your co-operation is sought to the following arrangements:

Subscribers whose subscriptions terminate between the date of this announcement and the 31st December, 1953, are requested to forward a sufficient remittance to cover the extension of their subscriptions to the 31st December, 1953, plus a further amount to bring the expiry date to the 31st December, 1954. If desired, a subscription for an additional year or years in advance may be made.

Subscribers whose subscriptions have already been paid during 1953 and will fall due for renewal in 1954 should forward a remittance to cover the balance of 1954 plus a further amount to bring the expiry date up to the 31st December, 1955.

In the case of new subscribers, a remittance can be made for the balance of the year ending 31st December, and this will apply to all new subscriptions taken out during the year in future. In order to reduce clerical work, however, it is hoped that new subscribers will pay a subscription for the balance of the calendar year, plus a full year's subscription in advance.

Payment of subscriptions should be made in the same manner as hitherto, i.e., to your nearest Kodak Branch or to the dealer through whom subscriptions were previously paid, or, if more convenient, direct to the Circulation Manager of the A.P.-R., 379 George Street, Sydney. When paying your A.P.-R. subscription in future, it is requested that you keep it separate from any payments of your regular accounts with Kodak (Australasia) Pty. Ltd. This will facilitate the prompt advice to the Circulation Manager and avoid any delay in the despatch of your copies of the A.P.-R.

**KODAK (Australasia) PTY. LTD.**

# The Photographic Societies

## MELBOURNE CAMERA CLUB

The first meeting in May was held on the 7th. when Mr. Jim Henderson gave a well attended One-man-show and talk on *Figure and Portrait Photography*. He spoke of the many pitfalls likely to be encountered in this field of photography, and by his display of prints how ably he avoids them.

On the 14th. Capt. C. D. Pratt spoke on *Kodachromes—Aerial and otherwise*. This interesting talk evoked much comment.

The First House Exhibition for 1953, with over 150 entries, was held on the 21st. Mr. Athol Shmith, well known Collins Street photographer and one of the three judges, gave a commentary on selected prints. *Head of Bearded Lizard* by E. Rotherham was chosen as the best print of the exhibition. The leaders of the 1953 aggregate competition are now: A Grade: E. Rotherham, 100½; J. Bartholomew, 95½; M. Williams, 95; B. Patten, 94. B Grade: J. Brownlie, 91½; A. Stebbings, 90; H. Secombe, 89½; P. John, 87½.

On the 28th. the monthly competition *Landscape, Seascape, Trees* and an open colour competition were held. Mr. Leigh Hawke judged A Grade and awarded first place to H. Cleveland. Mr. H. Cleveland judged B Grade and the Colour Competition and awarded prizes to: B Grade: 1, F. Maher; 2, A. Stebbings; 3, R. Williams. Colour: 1, J. Bartholomew; 2, J. Clark; 3 (Equal), L. Mullumby and H. Secombe.

Attractions for the coming month are:

July 2 F. P. Hion, *One-man-show and Talk*.

July 9 Brains Trust, *Questions and Answers*.

July 16 *Football Photography*, R. Buchan (Noted Sports Photographer). Entries close for Second House Exhibition.

July 23 Monthly Competition *Portrait and Figure Studies—Colour Competition*.

July 30 *Teaching through the eye*, Visual Education, E. R. Rotherham.

On July 2 the club will give the first of a series of lectures and demonstrations designed to instruct beginners in the home processing of films, prints, etc. This series of talks is free and open to anyone wishing to attend. The club rooms are at 123 Little Collins Street, 2nd Floor, Melbourne. Visitors are welcome at all times and further information concerning the club can be obtained by writing the Secretary, Mr. Andrews, Box 930 G, G.P.O., Melbourne. E.R.R.

## WESTERN AUSTRALIAN CAMERA CLUB INC.

The monthly meeting was held at the Rural Bank's Social Rooms, Cremorne Arcade, Hay Street, Perth, on May 28. The photographic subject was *Child Study*, which proved to be a popular subject as the display board was full of prints. Points were awarded to: 1, S. Bannister; 2, R. E. Cranfield; 3, S. Bannister. After the judging, the President, Mr. R. Sunter, gave a criticism of all the prints displayed.

Mr. E. Roche then gave a demonstration on *Portraiture*. To obtain a satisfactory portrait, he said, it is necessary to have a friendly relationship between the photographer and the sitter. Most sitters are inclined to feel strained and the photographer could do much to minimise that feeling. Mr. Roche demonstrated the best way of placing the lights for various types of portraits, including dramatic portraiture. At the conclusion of the talk, Mr. Roche received the thanks of the members for providing such an interesting and instructive evening. A.M.P.

## UPPER HUNTER PHOTOGRAPHIC ART GROUP

At a very successful meeting held on May 20 it was decided to hold a competition for the best pictures taken during the Coronation celebrations. The competition is divided into two divisions, one for club members and the other open to the public, prizes in the latter section to be 8" x 10" enlargements.

A display of prints was shown, and each author discussed technical details and the reasons which motivated the taking of his picture. An interesting feature was the wealth of queries received from newer members.

Any correspondence or help from other clubs will be greatly welcomed; address—16 Oxford Street, Scone 4N, New South Wales.



Members of the Melbourne Camera Club viewing part of their First House Exhibition display of prints. Mr. Broadhead, the Club President, is in the centre foreground.

(Photograph: F. Mullumby)

## PRESTON PHOTOGRAPHIC CLUB

Mr. J. Henderson, who has addressed the Club on many different photographic subjects, added yet another topic at the meeting on April 20 when he spoke on *Toning*. The speaker stressed the point that a print should not be toned just for the sake of toning it, but only if it was needed to further enhance the desired effect. Turning to the technicalities, Mr. Henderson said that the first essential was a fully developed, properly fixed and very thoroughly washed print. Washing was very necessary as most toning depended first on a ferricyanide reduction which, in company with residual hypo, could act as a reducer and remove highlight detail. Illustrating his remarks with samples of his work, he went on to speak of the uses of sulphide, selenium, bichromate-redevelopment, and gold toning methods and he finally demonstrated the sulphide toning process.

At the bi-monthly print criticism night on May 4, the awards in the open competition, judged by Mr. G. Higinbotham, were announced as follows: A Grade: 1 and 2, F. P. Hion; 3, A. L. Smith. B Grade: 1, W. F. Stringer; 2 and 3, W. Marshall. Failure to come to grips with the subject, resulting in an undesirable general overall effect, seemed to be the main fault amongst the entries. Technical standard, however, was very satisfactory.

A debate, subject *Photography, Art or Craft?*, occupied the syllabus for May 18, five speakers contending the cause of Art, and five championing the cause of Craft. After a lively discussion, the conclusion was reached that photographers certainly were capable of producing aesthetically pleasing work with "something to say", but many photographers merely learnt the craft of print production and never progressed from there. Nevertheless, as in any art, technical proficiency was essential as a basis for first-class performance.

Visitors are welcome at any of our meetings. Details are available from the Hon. Secretary, Mr. M. M. Baker, 14 Haig Street, West Heidelberg.

F.H.B.

### 'Last Page'—Continued

Every Thursday afternoon sees a group of bush-walking and cave-exploring colour enthusiasts gathered at Paddy Pallin's (201a Elizabeth Street, Sydney) for the purpose of screening and discussing their latest transparencies. Visitors are always welcome at the screenings.

Mrs. John Moore spoke on *The Holtermann Collection* during the *Australian Broadcasting Commission's Women's Session* early in April. An excerpt from her talk follows:

"... But the fascinating part to me is the picture of the life of the day in mining towns, which though tiny now, were once the homes of thousands of people. The village school with its rows of children, the boys in long trousers, tight little buttoned-up jackets and small round felt hats, and the little girls in the universal pinafores over their dark serge frocks. Then there were the general stores, such as the Great Western Store, about the size of a two-roomed cottage but with a noble array of goods on the verandah and the two proud owners on either side, and the 'Paramatta' Tobacco department, Paramatta spelt with one R. And there was pleasure too, beside the numerous hotels which no doubt did good business; Captain Gus Pierce ran his Great Varieties Hall with a performance every night, the whole set out in the advertisement on the somewhat rickety-looking building.

"The miners' homes were nearly all bark humpies, though later on there were little square wooden-verandahed cottages with carefully cherished rose bushes and creepers. In front of the bark huts, with lace curtains shielding the crooked tiny windows, stand the families dressed ready to walk to church, the women in frilled full sweeping taffeta dresses trimmed with their Victorian dark braid, and many with long trains. How could they ever have been kept clean in the one- or two-roomed huts with the all-pervading dust of an Australian summer and the ground torn up with the diggings? We are introduced to granny's visitor in front of her bark hut, complete with high feathered hat, coloured parasol, cameo brooch and full double skirt.

"Finally, the street scenes with the male population bearded to the man; and real beards, none of your neatly-trimmed collections of a few hairs, but proper chest protectors, high-buttoned jackets fitting very tight and cut away from the waist, and lastly the universal felt hat with its flat large rounded crown and absurdly narrow round brim. The streets were potted beyond belief and playing in the pot-holes were to be seen the inevitable couple of nondescript dogs. Talking of dogs—one of the most pleasing photographs in the whole collection is that of Daniel Doherty, Boot-maker of Gulgong—we see him proudly presenting his son and daughter, the boy in long pants with VERY carefully-done-up boots, the little daughter in her best pinny, and beside the family the obviously cherished family pet, the smooth haired pup of no, or perhaps some, very rare breed, sitting up on his hind legs begging to take part in the family portrait."

\* \* \*

From Howard Hughes we learn that the Australian Museum is continuing its Popular Science Lecture Series with the following items: June 4, *Classifying the Fishes*; June 25, *The World's Pattern of Vegetation*; July 9, *The Insects of Captain Cook's Expedition*; July 23, *Ancient Science*; Aug. 6, *Man and the Furred Animals*; Aug. 27, *Kosciusko*; Sept. 10, *Opal—Gem of Australia*; Sept. 24, *Underground Water*; Oct. 1, *Sea Creatures that Sting and Bite*; Oct. 22, *Museums and U.N.E.S.C.O.*

The lectures are held at the Australian Museum in College Street and admission is free. Lectures commence at 8 p.m.

### For Kodak Employees Throughout the World

Entries for the

19th

KODAK INTERNATIONAL SALON

close on December 15th, 1953



Address: Advertising Manager, Box 2700,  
G.P.O., Sydney.



# Editorial Notes

## PRIZE LIST FOR JULY CLASS A—SET SUBJECT

- First †"Hi!", R. Ritter.  
Second †"Holiday", A. J. Anderson.  
Third †"Catchin' Tiddlers", K. L. Aston.  
(Equal) †"Shrimping", F. Lewis.  
Highly Commended: A. J. Anderson; Enid Bird (2);  
†A. Doney; B. Jessop; F. Lewis; R. Ritter (2);  
E. F. Stringer.

## CLASS B—SET SUBJECT

- First †"Love, Life and Laughter", K. A. Fox.  
Second †"Baby Cheesecake", J. Dickson.  
(Equal) †"Time for One More Run", R. W. Short.  
Third †"The Tormentor", N. Youngman.  
(Equal) "Vacation Planning", R. F. Corbett.  
"Holiday Reflections", T. Murray.  
Highly Commended: H. W. Abrams; †A. K. Dietrich;  
B. L. Gibbins (2); A. G. Reynolds; K. J. Tester.

## CLASS A—OPEN

- Second †"Drifting", I. H. Caldwell.  
(Equal) "Big Brother", E. F. Stringer.  
Third "Portrait of Betty", K. L. Aston.  
(Equal) "Seagulls Taking Off", E. G. Cubbins.  
"Survivors", N. Ozolins.  
"Lakeside", F. L. Elrlington.  
Highly Commended: Enid Bird; A. Doney; Kiki  
Mathews; S. C. Piper; A. H. Russell; E. F. Stringer  
(2).

## CLASS B—OPEN

- First "Crossed Swords", Jess Bennett.  
(Equal) "Dramatique", K. J. Tester.  
"Tree Study", D. G. Lemon.  
Second "O.K., Holiday!", C. Tanre.  
(Equal) "Enlightening Morn", A. R. Andrews.  
"Wraiths' Rendezvous", A. G. Reynolds.  
Third "Safety First", T. P. Kelly.  
(Equal) "Calm Before the Storm", R. A. Sinclair.  
Highly Commended: †E. R. Cornish; H. A. Fleming\*  
(2); J. P. Gleeson (2); T. P. Kelly; D. G. Lemon  
(3); J. Rogers; D. M. Saunders; C. Tanre; G.  
Windle (2).

\* Indicates a new competitor

† Indicates reproduction at any early date

## WELCOME TO FIVE NEW COMPETITORS

H.W.A., (Launceston), H.A.F., (Port Kembla), K.J.G. (Rose Bay), B.L.H. (Rockdale), A.R.A. (Armadales). This group was successful in gaining a Second (Equal) and a HC.

## N.S.W. 1953 INTERCLUB CONTEST

From the Hon. Sec. (*pro tem.*), H. N. Jones (Box 829, G.P.O., Sydney) comes news that he has mailed circular notices to all N.S.W. societies on his list. Should any society desiring to participate be not in receipt of a notice, one may be obtained on request from the above address.

## The Spring Exhibitions

### Fine Opportunities for Pictorialists

Partly by happy coincidence and partly by friendly co-operation, intending exhibitors will now have an excellent opportunity to show their mettle with comparatively little outlay either as regards time or expense. If present plans go through, N.S.W. club members (and others, respectively) will be able to use the same print or prints for several important consecutive functions, viz.:

#### N.S.W. 1953 Inter-Club

(To be judged Sept. 11th)

#### First Goulburn International

(Entries closing Sept. 18th)

#### Southern Tasmanian Sesquicentenary

(Entries closing Oct. 17th)

Present plans are (a) that the N.S.W. Inter-Club Committee will, if suitably instructed, forward any desired prints to Goulburn, and (b) that Goulburn will, if suitably instructed, forward any desired prints to Hobart.

It should be noted that the proposed services will relate only to the handling of actual prints; entrants will, of course, need to attend to the matter of entry forms, fees, etc., in the regular manner, but should endorse their forms with the name of the forwarding organisation for their print or prints.

Under the circumstances, it is hoped that the fullest measure of pictorial support will be given to all three of these worthy enterprises.

## TASMANIA 150th ANNIVERSARY CELEBRATIONS 1953-54

### SESQUICENTENNIAL COMMITTEE

in conjunction with the

### SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

## EXHIBITION OF PICTORIAL PHOTOGRAPHY, 1953

This important function will be held in the Tasmanian Museum and Art Gallery, Hobart, from November 13th to 26th and subsequently at Launceston and Devonport.

The awards will include—

Three Sesquicentenary Medallions  
Six Certificates of Merit

while every print will receive a special sticker. The number of awards may be increased according to the number and standard of entries received.

In conjunction with this exhibition there will be a Tasmanian historical section for which prints are invited. No extra entry fee is required.

The medallions referred to are being specially made available by the Government of Tasmania and are of great importance.

Entries close 8th October and prints are required by 17th October. Prints will be returned as soon as possible after the three showings.

Further details available from: Mr. M. W. Murray, Secretary, Southern Tasmanian Photographic Society, 143 Patrick Street, West Hobart, Tasmania.



# The 'Last Page'

SAMUEL 'SAM' HOOD

1870-1953

HAROLD BRADLEY

1875-1953

E. Robertson (Adelaide C.C.) has forwarded us a copy of the catalogue of the 1952 *Ljubljana (Slovenia) International Salon*—it is a most impressive production, one that is almost as large as *Photograms*, and E. R. is certainly to be congratulated on gaining the honour of a reproduction (for his *Bill Sykes*, the champion print of the exhibition) in the same—and so is Ivan K. Yakovenko (for his *Tearful*). Of special interest in the catalogue is an account of the work of Janez Puhar, an early Yugoslavian pioneer in photography. Puhar, it appears, was practising photography as early as 1840.

The *Stockton-on-Tees Photo-Colour Society* has notified us of its *International Exhibition of Colour Photography* for which entries close on 24th September. A few entry forms are available from the Editorial Office—S.A.E., please.

Full marks to enterprising and progressive New South Wales' Baptist Young Peoples Department for organising a photographic weekend over May 22/24 last. Speakers included R. Robertson; Dr. Young (of Flying Doctor fame); and B. Townsend (Kodak Lecture Service). Topics covered were the making of slides and film strips, Kodachrome and Flexichrome colour aspects, practical developing and enlarging, and "questions answered" session. The object of the instruction was to encourage members to use their photography for the benefit of active church work.

**Editorial Note:** Members of the Young Peoples Department will be interested to learn that some of the most ambitious 'applied photography' ever undertaken in the religious field goes back to the closing years of the last century. The subject is being covered by Jack Cato in his *Story of the Camera in Australia*.

It is with sincere regret that we announce the deaths of these two veteran professional and field photographers. The late Harold Bradley was the subject of a biographical sketch in *The A.P.-R.* for September, 1952 (p. 558), while it is planned for a similar biography to be printed in respect of the late Sam Hood, at a later date.

A. G. Gray's well-known cat picture "Feline Fear" gained the honour of a full page photogravure reproduction in *The Amateur Photographer* of March 25, 1953, this as a reproduction from the acceptances at the recent Worcestershire Salon. This subject was originally an *A.P.-R.* front cover illustration for July, 1950. Incidentally, A. G. G. is now a New Guinea resident.

Kiki Mathews (Haberfield) writes—"... I was very pleased that Karradjii liked "Solar Myth", but he seems to have been under the impression that the 'moon-shape' was dubbed in—this was not the case—it was a straight print of the sun, taken at 5 p.m. one day in January. By using a +2 supplementary lens and focusing on the leaves I put the sun so much out of focus that it was possible to photograph the orb without causing too much halation. Opening up to an *f*/3.5 stop the sun was put even more out of focus—hence the need for using a fast shutter speed 1/500..."

History was made with the May issue of the *A.P.-R.*, when all four of the principal articles were contributed by Kodak staff members.

A most interesting photographic feature is currently being conducted in the pages of the *Australian Magazine* better known as 'A.M.' This magazine is regularly publishing a very old photograph of news or historical interest. The reproduction shows the initial feature which was contributed by A. J. Perier.





Photograph by Monte Luke, F.R.P.S.

#### HAROLD PIERCE CAZNEUX (1878-1953)

It is with sincere regret that we record the passing, late on the morning of June 19, of Australia's veteran pictorialist and grand old man of photography.

At the funeral there was a full representation of members of the Sydney Camera Circle, with which group our good friend had been associated from its inception, while the profession was represented by Val Waller, Monte Luke and L. Le Guay.

In the memorable words of Jack Cato on the occasion of *The Nation's* Tribute of October last . . . "He became, for this country, photography's chief spokesman—its leading lecturer, teacher, adviser, demonstrator and judge. He was forever writing articles, reviews and commentaries, and reporting abroad on the work and the standards of the year. In all this he never hoarded a secret nor sought an advantage . . . 'Caz.' has had a full and a wonderful life: he's a kindly modest soul who never made an enemy or lost a friend. He has known struggle and tragedy and loss—and he has also known great achievement, though modestly disinclined to admit the latter. When one begins to talk of 'Caz.' one always finds oneself returning to the man himself, to the gentle, modest, kindly man who ever gave so much of himself to others." K.B.

Full marks to *Eastern Suburbs Camerateurs* and their enthusiastic president, K. L. Aston for the first issue of their monthly "Light Reading". Joint editors are C. Nash and J. Spitori, address is care of the Hon. Sec., C. Strange, corner of Regent and Oxford Streets, Paddington.

#### ROCHESTER, N.Y.—

#### AMERICA'S FRIENDLIEST CITY

(Summarised from a recent press release)

ROCHESTER, N.Y. on the south shore of Lake Ontario, on the banks of the Genesee River is set in the heart of the Finger Lakes Region, with its fertile lands and clear blue lakes, a city of homes, with a metropolitan population of 417,585. The city stands on the ashes of campfires of the proud Iroquois, whose Indian trails are now developed into ribbons of cement highways which beckon you toward our city.

In Spring, a myriad flowers burst into fragrant bloom amid the city's 2,000 acres of public parks. In Summer, cool breezes from the lake dispel the heat and sultriness. In Fall, the thickly-wooded slopes of the surrounding hills are ablaze with scarlet and gold. In Winter, an alabaster mantel of snow lies gently on every hill and hollow—in every season, Rochester's climate is pleasant and inviting.

Rochester is easily accessible by all forms of transport—only an over-night ride from home for three-quarters of the population of the United States!

Here are 17 first-class hotels, offering excellent accommodation at moderate prices, attractive shops, large department stores, theatres, clubs, amusements,—not to mention twenty-six lakeside resorts and several of the finest golf courses in the East.

On the industrial side Rochester may well be termed the 'Kodak City', for one out of every three persons engaged in industry is a Kodak employee, or on another basis Kodak employs about one out of each seven of all employed persons in the area—in all about 34,000 employees. The next largest concerns are General Motors (with about 6,500 employees) and Bausch & Lomb Optical Company (with about 5,500 employees).

We learn that Eastman Kodak has expended about 117 million dollars in its post-war expansion and improvement programme and all of this has been accomplished without recourse to outside finance. Some of these improvements were a larger intake, filtering and pumping plant to bring more than 25 million gallons of water each day from Lake Ontario; a new power plant costing five million dollars; new refrigeration machinery; an extension to the internal railway system in the 450-acre Kodak Park; conversion, at a cost of six million dollars, of the film production equipment to make acetate safety film for professional 35mm. motion pictures; and a four-million-dollar addition to the research laboratories. Altogether, it has been stated that the capital expenditure as listed above represents approximately five thousand dollars for each employee at Kodak Park.

\* \* \*

Well-known A.P.P.S. member Tom Murray (Edmonton, via Cairns) has told us of his pleasant experiences whilst in Brisbane for a few weeks recently. First of all he was fortunate enough to have fellow A.P.P.S. member, Tom Scroggs, to drive him around the Capital and to help him to select the more photogenic titbits of the city. Next he attended a lecture by H. A. Snape, A.R.P.S., and later had the good fortune to meet in person both H.A.S. and also L. McKay, both of whom are well-known Salon exhibitors here and abroad. He also met two A.P.-R. contributors, Don McDermant (of Brisbane) and Alex Atkins (of Preston). The latter informed him that he has no electricity supply and has to utilise his car battery when he wants to do a bit of enlarging. T.M. was greatly taken with the South Burnett countryside, which he says is "a place to linger and browse around with a camera—good landscape country."

# Protect Your Snapshots with **KODAK ALBUMS**



## ◀ NEW EMBLEM

### SERIES ALBUM

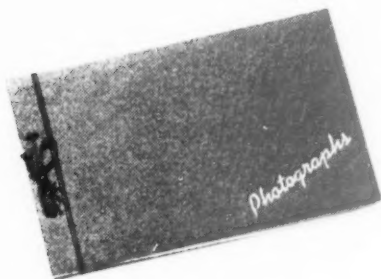
Just the Album for a youthful camera enthusiast. Covers feature a variety of popular Australian wild flowers. Bound in loose-leaf style with stiff paper covers and strong tasselled cord.

15 leaves. Size 10 x 7 inches. Price 4/3

## RHODES ALBUM

A serviceable low-priced Album—just the type for the beginner in photography. The stiff covers give added protection, whilst the loose-leaf style permits the addition of extra leaves. Available in assorted colours and firmly bound with a tasselled cord. Grey leaves.

20 leaves. Size 10 x 7 inches. Price 6/4



## ◀ NAPIER ALBUM

Always ideal for gift purposes. In loose-leaf style with black leather-grained stiff board covers and leaves to match. Secured by a strong cord threaded through metal tubes. Stamped "Photographs."

No. 1. 24 leaves. Size 11½ x 7½ ins. Price 11/9

No. 2. 48 leaves. Size 11½ x 9½ ins. Price 15/-

Spare leaves: Nos. 1 and 2. Price 1/1 per doz.

## FAVOURITE ALBUM

(Nos. 285, 290)

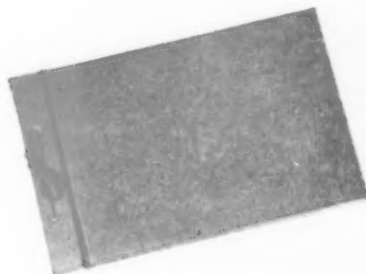
Yes, and a favourite gift idea, too! Loose-leaf style with stiff leatherette cover and leaves in sepia or grey, secured by a strong tasselled cord.

No. 285. 24 leaves. Size 12 x 8½ ins. Price 15/3

No. 290. 24 leaves. Size 13 x 9½ ins. Price 17/11

Spare leaves: No. 285. Price 3/1 per doz.

No. 290. Price 3/6 per doz.



## GLEN ALBUM

Neat and attractive in a range of rich-looking leatherette covers in various colours. Of loose-leaf construction and firmly secured with a tasselled silk cord. The cover is gold stamped "Photographs." Grey leaves.

20 leaves. Size  $10\frac{1}{4} \times 8\frac{1}{2}$  inches. Price 13 8



## VICTOR ALBUM

An attractive all-purpose Album specially interleaved to protect your snapshots. The stiff board cover is surfaced with grained art paper and gold stamped "Photo Album," whilst the binding and corners are covered with leatherette. Loose-leaf style, eyeletted and bound with cord to match. Grey leaves.

No. 1. 25 leaves. Size  $10 \times 8\frac{1}{2}$  inches. Price 16 -

No. 2. 40 leaves. Size  $10 \times 8\frac{1}{2}$  inches. Price 20 3

## ORMOND SERIES ALBUM

Features a beautifully-embossed landscape motif set within its gold stamped circular design. Its stiff padded cover is available in an assorted range of colours, each being firmly eyeletted and bound with a strong cord to match. Blue-grey leaves.

Size IIIA: 20 leaves,  $7\frac{1}{2} \times 9\frac{1}{2}$ ". Price 17 6



## CAMERA STUDIES SERIES ALBUM

Its attractive coat-of-arms cover design adds a touch of distinction, thus making it ideal for gift purposes. This theme is further enhanced by the gold lettered "Camera Studies." It is available in a range of assorted coloured covers which are eyeletted and corded to match. Blue-grey leaves.

Size 4: 20 leaves,  $9\frac{1}{4} \times 10\frac{1}{4}$ ". Price 22 -

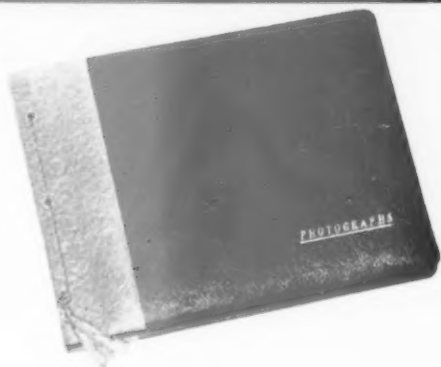
## ROVER ALBUM

The ideal Album for that birthday or "special" gift. Attractive in its two-toned leather cover, this Album is of loose-leaf style and eyeletted to permit the addition of extra leaves. Embossed "Photographs" and securely threaded with a strong tasselled cord to match. Available in a range of colours. Black leaves.

Type OA. 24 leaves. Size  $10 \times 6\frac{1}{2}$  inches. Price 24/-

Type IA. 24 leaves. Size  $11\frac{1}{2} \times 8\frac{1}{2}$  inches. Price 31/-

Spare leaves for OA and IA: Price 7/- per doz.



## REGAL ALBUM

A smart and attractive range with padded leather-type cloth covers—various colours in single and two-tone effects. Each is gold stamped "Photographs," eyeletted and secured with a colourful tasselled cord. Blue-grey leaves.

No. 1. 22 leaves. Size  $8\frac{1}{2} \times 10\frac{1}{2}$  ins. Price 16/-

No. 2. 22 leaves. Size  $8 \times 13$  ins. Price 22/6

No. 3. 22 leaves. Size  $10\frac{1}{2} \times 12\frac{1}{2}$  ins. Price 24/-

No. 4. 22 leaves. Size  $10\frac{1}{2} \times 14\frac{1}{2}$  ins. Price 27/-

No. 5. 22 leaves. Size  $12 \times 14\frac{1}{2}$  ins. Price 30/3

Spare leaves for each size available separately.

## NEW STRAND ALBUM

A rich-looking and sturdy album in which to treasure your favourite snapshots. It features two-toned leather covers which are eyeletted and strongly corded. Gold-stamped "Photographs." Blue-grey leaves.

No. 1. Size  $8\frac{1}{2} \times 10\frac{1}{2}$  inches. Price 30/-

No. 2. Size  $8 \times 13$  inches. Price 35/-

No. 3. Size  $10\frac{1}{2} \times 12\frac{1}{2}$  inches. Price 38/6

No. 4. Size  $10\frac{1}{2} \times 14\frac{1}{2}$  inches. Price 44/3

No. 5. Size  $12 \times 14\frac{1}{2}$  inches. Price 46/3

Spare leaves for each size available separately.



## NEW STRAND

### SPECIAL ALBUM

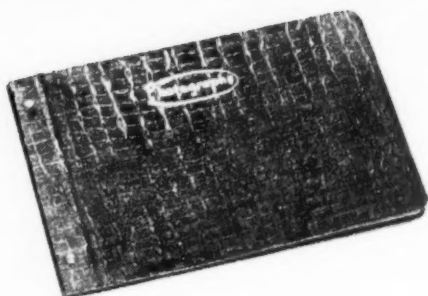
Special it is, too, both in construction and efficiency. Its attractive leather covers are available in an assorted range of colours, while its 4-post binding system provides for loose-leaf binding as well as absolute firmness and alignment of the leaves. Black leaves. A 'special' album for that 'special' job.

50 leaves. Size  $12 \times 14$ . Price 67/-

## NEW AMOR ALBUM

Distinctive, yet robust, it features stiff padded covers of patterned leather, and stamped "Photographs." This album is of the loose-leaf style, the leaves being firmly secured with set screws in metal sockets.

22 leaves. Size  $11\frac{1}{2} \times 9\frac{1}{2}$  inches. Price 29/1



## ROYAL ALBUM

Royal in name, appearance and quality. Has attractively-patterned padded leather cover embossed with the word "Photographs." Its efficiency and permanence are enhanced by the use of modern metal sockets and screws for binding.

48 leaves. Size  $11 \times 9$  inches. Price 32/2  
Set of 24 spare leaves. Price 6/6 per set

## GARRICK ALBUM

Very distinguished and luxury looking. The strong protective cover is of black grained leather and attractively embossed in gold "Photographs." Its black leaves are firmly secured with metal eyelettes and a strong adjustable strap.

24 leaves (black). Size  $13 \times 9\frac{1}{2}$  inches. Price 34/6  
Set of 24 spare leaves: Price per 8/3 set



## RENOWN ALBUM

High quality and distinctive—with stout padded cover of polished patterned leather and embossed with modern silver diagonal lines. Covers available in a range of colours. Firmly eyeletted and secured with a strong adjustable plastic strap to match. A worthy Album to protect your treasured snapshots. Grey leaves.

No. 1. 24 leaves. Size  $10 \times 9$  inches. Price 28/-  
No. 2. 24 leaves. Size  $13\frac{1}{4} \times 9\frac{1}{2}$  inches. Price 35/6  
No. 3. 24 leaves. Size  $13\frac{1}{2} \times 12$  inches. Price 41/5  
Set of 24 spare leaves: No. 1, price 6/2 per set.  
No. 2, price 7/9 per set.  
No. 3, price 9/- per set.

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### CAMERAS

- 2222—Six-20 Kodak "A",  $2\frac{1}{4}" \times 3\frac{1}{2}"$ , KA f/4.5 lens, 8-speed Epsilon shutter, Flashholder, cable release, portrait lens, Series VI adapter ring. Price £14/10/-
- 2216—Foca Model IV,  $24 \times 36$ mm., Oplar f/2.8 coated lens, speeds 1 sec. to 1/1000, coupled rangefinder, always-ready case £75
- 2208—Flexaret Model IIIB,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Meopta f/3.5 coated lens, always-ready case £37/10/-
- 2202—Ensign Selfix 820,  $2\frac{1}{4}" \times 3\frac{1}{2}"$  or  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Xpres f/3.8 coated lens, 8-speed Epsilon shutter, Handcross hood and filter mount, green filter, Zircon rangefinder, always-ready case, £27/10/-
- 907—Ensign Auto-Range,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Ensar f/3.5 lens, 8-speed Epsilon shutter, coupled rangefinder. Price £30
- 998—Ikoflex II,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Tessar f/3.5 coated lens, Compur-Rapid shutter, Ektalite viewfinder screen, 3 filters, hood, always-ready case, £60
- 2691—Ensign Commando,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder, always-ready case £40

### CINE

- 200—Shelton Film Strip Projector, Model B, single frame, 240-V. or 6-V., transformer included, lamp, leads, case £12
- 982—Cine-Kodak Titler, portrait lens £2

### SUNDRIES

- 986—Marguet Splicer, Model BN, 16mm. £3
- 209—Kodak Adapter Ring, Series V., 22mm., K2 filter £15/-
- 682—Kodak Close-up Lens, R1, 3/32 £3
- 2205—Clip-on Eye Level Viewfinder,  $2\frac{1}{4}" \times 3\frac{1}{2}"$ , £1
- 200—Ross Xtralux Lens, 5m., f/2 coated, for Leica cameras, retractable mount £60
- 2207—Kodaslide Table Viewer, Model A, for  $2" \times 2"$  slides, 2 storage drawers in case £40

## KODAK STORE, 386 George Street, Sydney

### CAMERAS

- 823—Goldi, 16 on 127, f/4.5 lens, Vario shutter. Price £9/15/-
- 835—Six-16 Kodak Jiffy, Twindar lens £6
- 841—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price £12/15/-
- 860—Ensign Selfix 420, f/4.5 lens, 4-speed shutter. Price £12
- 879—Weltini,  $24 \times 36$ mm., Schneider f/2 lens, Compur-Rapid shutter £40

- 885—Ensign Selfix 320, f/4.5 lens, Vario shutter, £8
- 896—Voigtlander Brilliant,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , f/4.5 lens, Compur shutter £11 5/-
- 898—No. 2 Autographic Brownie, U.S.4 lens, £4
- 900—Six-20 Kodak "A", f/4.5 lens, 8-speed shutter. Price £12 5/-
- 200—Ensign Commando, Ensar f/3.5 lens, Epsilon shutter £45/16/-
- 200—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed shutter £30
- 200—Ensign Auto-Range, Ensar f/3.5 lens, 8-speed shutter £34/15/-
- 200—Derlux, 16 on 127, f/3.5 lens, case £15

### SUNDRIES

- 200—Emel C96 Cine Camera, 8mm., Berthiot f/2.5 lens £46
- 200—Dallmeyer Lens, 14", f/5.6 £10

## KODAK STORE, 252 Collins Street, Melbourne

### CAMERAS

- 9610—Popular Pressman,  $3\frac{1}{2}" \times 4\frac{1}{2}"$ , Aldis f/4.5 lens, £20
- 9609—Rolleiflex II,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Ravenstock f/3.5 lens, speeds 1 sec. to 1/500, B. & T., case £18/10/-
- 9662—Voigtlander Bessa II,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Heliar f/3.5 coated lens, Compur-Rapid shutter, flash synchronised, two yellow filters, always-ready case £45
- 9660—Zeiss Super Ikonta,  $2\frac{1}{4}" \times 3\frac{1}{4}"$ , Zeiss Tessar f/3.8 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case £45
- 9655—Argus, Model CII,  $24 \times 36$ mm., speeds 1/10 to 1/200 and B, coupled rangefinder, always-ready case £25
- 9353—Foca,  $24 \times 36$ mm., Oplar f/3.5 coated lens, speeds 1/25 to 1/500 and B, always-ready case £27/10/-
- 9652—V.P. Exakta, Zeiss Tessar f/2.8 lens, speeds 1 sec. to 1/1000, lens hood and filter, always-ready case £28/10/-
- 9649—V.P. Exakta, Zeiss Tessar f/2.8 lens, speeds 1 sec. to 1/1000 and B, always-ready case.
- 9647—Rolleicord,  $2\frac{1}{4}" \times 2\frac{1}{4}"$ , Xenar f/3.5 coated lens, Compur-Rapid shutter, filter and lens hood, always-ready case £52/10/-

### LENSES

- 9645—Sonnar, 5 cm., f/2 £25
- 9642—Steinheil Colninar, 8.5 cm., f/2.8, coated, for Leica £28/10/-
- 9641—Aldis Anastigmat, 6", f/4.5 £10/10/-

**KODAK STORE, 250 Queen Street, Brisbane****CAMERAS**

- 1797—Kodak 35, 24 x 36mm., KA f/3.5 lens, coupled rangefinder, always-ready case .. £43/10/-
- 1794—Kodak Bantam Special, 28 x 40mm., KA f/4.5 lens .. £9/18/6
- 1808—Kodak Monitor, 2½" x 4½", KA f/4.5 lens, No. 2 Supermatic shutter .. £19/18/6
- 9381—Flexo, 2½" x 2½", Ennar f/3.5 lens, Prontor-S shutter, always-ready case .. £33
- 9343—Ensign Selfix 820, 2½" x 3½", Ross f/3.8 lens, Epsilon shutter .. £24
- 9399—Voigtlander Prominent, 24 x 36mm., Noctron f/1.5 lens, Synchro-Compur shutter, always-ready case .. £82/10/-
- 1838—Argus C3, 24 x 36mm., Argus f/3.5 lens, coupled rangefinder, always-ready case .. £25
- 1812—Retina II, 24 x 36mm., Ektar f/3.5 lens, coupled rangefinder, always-ready case .. £39/18/6
- 1681—Super Nettel, 24 x 36mm., Zeiss Tessar f/2.8 lens, coupled rangefinder, and always-ready case .. £42
- 1579—Argus, 24 x 36mm., Argus f/4 lens, built-in exposure meter, always-ready case .. £22/10/-
- 1483—Ensign Commando, Ensar f/3.5 lens, Epsilon shutter, coupled rangefinder, case .. £35

**CINE**

- 1980—Emel C96, 8mm. Cine Camera, Cinor f/2.5 lens .. £43
- 9413—Eumig Cine Camera, 8mm., f/1.9 lens, case, three portrait attachments, one yellow filter, meter, mask .. £57

**KODAK STORE, 45 Elizabeth Street, Hobart****CAMERAS**

- 1038—Ensign Ranger I, 8 on 120, Ensar f/6.3 lens, 3-speed Trikon shutter .. £12
- 1054—Rex Aiglon, reflex, 2½" x 2½", f/4.5 lens, 5-speed shutter, always-ready case .. £10
- 1042—Ensign Auto-Range, 12 or 16 on 120, Ensar f/3.5 lens, coupled rangefinder, always-ready case .. £45
- 1034—Foca Model I, 24 x 36mm., Oplar f/3.5 coated lens, always-ready case .. £35
- 10157—Six-20 Folding Brownie. Excellent condition. Price .. £5/10/-
- 10158—Brownie Reflex. As new .. £2/17/6
- 10162—Flexaret III, f/3.5 lens, Prontor II shutter, always-ready case .. £35
- 10167—Six-20 Folding Brownie, case. As new, £6/5/-
- 10169—Six-16 Fldg. Kodak Junior, f/7.7 lens, 3-speed shutter, case .. £6/7/6
- 20011—Ensign Selfix, Xpres f/3.8 lens, Epsilon shutter, case .. £26/10/-

**KODAK STORE, 37 Rundle Street, Adelaide****CAMERAS**

- 887—Ensign Auto-Range, Ensar f/4.5 lens, coupled rangefinder .. £33/10/-
- 964—Ensign Selfix 420, Ensar f/4.5 lens, Compur shutter, leather case .. £14/10/-
- 991—Flexaret III, Meopta f/3.5 lens, Prontor shutter, with always-ready case .. £33/10/-
- 1013—Ensign Ranger II, Ensar f/6.3 coated lens, 3-speed Trikon shutter .. £13/17/6
- 1080—Super Ikonta, Model 530/2, 2½" x 3½", Tessar f/4.5 lens, always-ready case .. £38
- 1098—Six-20 Brownie "D", built-in portrait lens. Price .. £1/17/6
- 1115—Six-20 Kodak "A", f/4.5 lens, 4-speed shutter. Price .. £15/10/-
- 1124—Ensign Selfix 16-20, Xpres f/3.5 coated lens, 8-speed shutter .. £25
- 1126—Six-20 Folding Brownie, meniscus lens .. £4/17/6
- 1130—Zeiss Nettar, 2½" x 3½", Novar f/4.5 coated lens, leather case .. £14/7/6
- 1135—2A Autographic Brownie, rapid rectilinear lens .. £4/10/-
- 1139—No. 1 Pocket Kodak, f/6.3 lens, leather case. Price .. £5/7/6

**KODAK STORE, 93 Brisbane Street, Launceston****CAMERAS**

- 5089—Six-16 Kodak Junior, Twindar lens .. £4
- 5100—Six-20 Kodak "A", f/4.5 lens, 8-speed shutter, case .. £16
- 5103—No. 2 Folding Auto. Brownie, single lens, £3/7/6
- 5105—Zeiss Ikon 116, f/11 lens .. £6/15/-
- 5111—Ensign Commando, f/3.5 lens, coupled rangefinder, always-ready case .. £33/10/-
- 5113—Agfa Isolette, 16 on 120, f/4.5 lens, 4-speed Prontor shutter, case .. £15
- 5115—Flexaret, 2½" x 2½", f/4.5 lens, Prontor II shutter, case .. £32/10/-
- 5117—Six-20 Folding Brownie, f/6.3 lens .. £6

**CINE**

- 5042—Dekko Cine Camera, 8mm., f/1.9 lens, variable speeds, case .. £60
- 4094—Raybrite Screen, glass beaded, 30" x 40", roll-up type .. £4
- 5097—Australux Screen, Model H.T., glass beaded, 52" x 72" .. £20
- 5098—Austral Adjustable Screen Stand .. £7/10/-

**SUNDRIES**

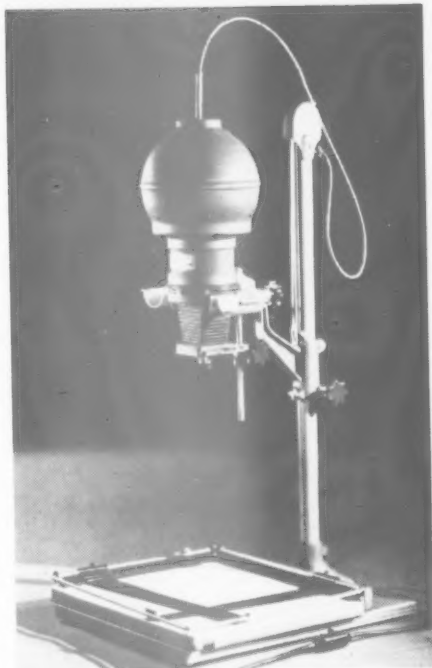
- 5053—Gilikon Enlarger, 4" x 5", 135mm. Tylor f/4.5 coated lens .. £60

## Kodak Precision Enlarger

Together with its auxiliary equipment, the Kodak Precision Enlarger represents a carefully-planned programme of interchangeable components, designed and manufactured with precision to meet the most exacting demands.

The basic equipment is a highly-efficient vertical enlarger for visual focusing, which will handle, with equal efficiency roll film, sheet film and plate negatives in all sizes from 35mm. up to 2½" by 3½". In the design of this equipment special attention has been paid to the needs of the colour worker, and the enlarger is recommended for the exacting work of preparing colour separation negatives from Kodachrome colour transparencies.

Auxiliary equipment (temporarily unavailable in Australia), converting the basic enlarger into an efficient unit for specialised applications of photography, such as copying, slide making, and photomicrography, is in production to make the Precision Enlarger versatility itself.



### *Its features include:*

Resin-bonded plywood baseboard measuring 22" x 17½"; 32" tubular steel column of 1½" diameter; will accommodate all negatives up to 2½" by 3½" in size; the condenser head incorporates two 4½" diameter condenser lenses and a disc of heat-absorbing, heat-resisting glass; a friction-wheel drive system permits extremely accurate focusing; complete with 240-250-volt 150-watt lamp, safety filter, flex and plug, toggle ON-OFF switch, two roll-film support cups, and a negative carrier with a set of six interchangeable Kodaloid masks. (Not supplied with masking board.)

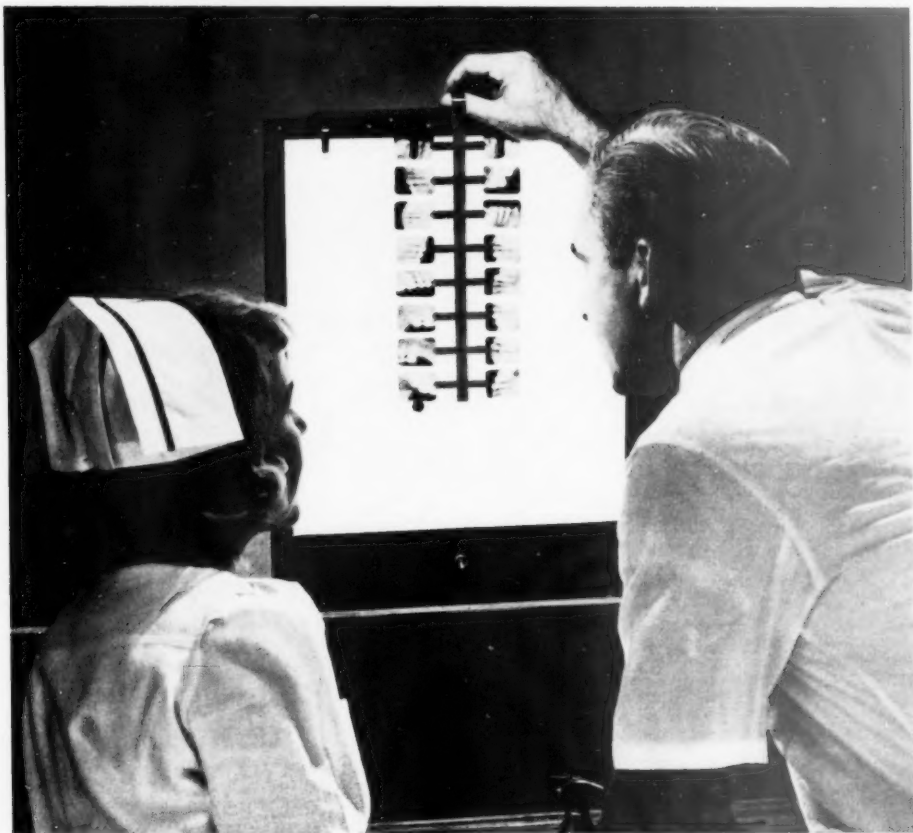
**Price: £86/1/3** (without lens)

**Lenses:** The following range of lenses is available and is recommended for use with the Kodak Precision Enlarger:

|   |          |
|---|----------|
| Kodak Ektar 100mm. 4" f 4.5 lens in panel | £22 17 6 |
| Kodak Ektar 3" f 4.5 lens in panel        | £20 15 0 |
| Kodak Ektar 2" f 4.5 lens in panel        | £18 14 3 |

# *Photography at work*

for the dentist . . . and you



Photography enables the dentist to record the conditions which X rays reveal about teeth. He is thus able to study any abnormalities and to detect root infection and dental decay in their early stages, can treat them promptly, and can save you needless trouble and pain.

Through its many applications in medicine, education, science, industry and government, photography is at work to benefit you and your community.

## KODAK

SERVING THE NATION  
THROUGH PHOTOGRAPHY